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The Glossary of Ecclesiastical Ornament.

GLOSSARY

OF

ECCLESIASTICAL ORNAMENT

AND

COSTUME,

Compiled and Illustrated from Antient Authorities and Examples,

BY

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WITH EXTRACTS FROM THE WORKS OF

DURANDUS, GEORGIUS, BONA, CATALANI, GERBERT, MARTENE, MOLANUS, THIERS, MABILLON, DUCANGE, ETC.

FAITHFULLY TRANSLATED

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INTRODUCTION.

OF SYMBOLISM IN ART.

That Art has its fixed principles, any departure from which leads to inconsistency and unmeaning effect, is a truth never to be lost sight of. And if all Art is subject to fixed laws, which define her province and inform her purpose; least of all is *Christian* Art to be regarded as exempt from rule, not merely of ecclesiastical precedent, but of philosophical and scientific principle. The conventional forms of ecclesiastical antiquity contain within them certain unchanging elements of character, the ignorance of which precludes the possibility of our either appreciating or imitating the great works of the old Christian artists. To help to illustrate these principles, which are, as it were, the polar star, by which the disciple of the ancient Masters must steer his course, forms the main object of the present volume.

Ornament, in the true and proper meaning of the word, signifies the embellishment of that which is in itself useful, in an appropriate manner. Yet by a perversion of the term, it is frequently applied to mere enrichment, which deserves no other name than that of unmeaning detail, dictated by no rule but that of individual fancy and caprice. Every ornament, to deserve the name, must possess an *appropriate meaning*, and be introduced with an intelligent purpose, and on *reasonable grounds*. The symbolical associations of each ornament must be understood and considered: otherwise things beautiful in themselves will be rendered absurd by their application.

It is to the neglect of these principles that we may trace half the blunders and monstrosities that have disgraced modern art. Ornaments have been regarded as mere matters of whim and caprice. Accordingly, the most opposite styles have been mixed: and emblems, of characters the most distinct, Christian and Pagan, ecclesiastic and civil, have been jumbled together in unutterable confusion. *Only for ornament* is the usual reply to an inquiry

respecting the intention of various detail and combinations frequent in modern designs; although it is not possible for any forms or enrichments to be ornamental, which are not *appropriate* and *significant*, if their utility extends no farther. It has been said poetically, that, 'Where use is exiled, beauty scorns to dwell:' and the sentiment is founded in truth and reason.

Go to the fountains of historical antiquity, and you will find this illustrated in every age; and under every successive system. Each system developed certain forms characteristic of itself, and which became appropriated, by the laws of symbolism, to the illustration of that system, more or less exclusively.

In the ancient Egyptian designs, from the immense Sphinxes and Lotus Caps to the minutest hieroglyphic on the walls, all was done in accordance with rule and system; and all was fraught with mysterious meaning, and allusion to Egyptian religion and manners.

Under the Jewish Dispensation, and in the Temple of Solomon itself, all the arrangements, down to the smallest details, so far from being arbitrary, were ordered in accordance with a Divine Revelation;—and in a spirit as well of religious obedience, as of an overflowing zeal. Witness David's exhortation to his son Solomon, recorded in ch. xxviii. of the I. Paralipomenon. 'And thou, my son Solomon, know the God of thy father, and serve him with a perfect heart, and willing mind: for the Lord searcheth all hearts, and understandeth all the thoughts of minds. If thou seek Him, thou shalt find Him: but if thou forsake Him, He will cast thee off for ever. Now, therefore, seeing *the Lord hath chosen thee* to build the House of the Sanctuary, take courage and do it. And *David gave to Solomon his son a description of the Porch, and of the Temple, and of the treasures, and of the upper floor, and of the inner chambers, and of the House for the Mercy Seat*, As also of all the Courts which he had in his thought, and of the chambers round about, for the treasures of the House of the Lord, and for the treasures of the consecrated things: And of the divisions of the Priests and the Levites, *for all the works of the House of the Lord, and for all the vessels of the service of the Temple of the Lord.* Gold by weight for every vessel for the ministry: and silver by weight *according to the diversity of the vessels and uses.* He gave also gold for the golden candlesticks, and their lamps, according to the dimensions of every candlestick, and the lamps thereof. In like manner also he gave silver by weight for the silver candlesticks, and for their lamps, according to the diversity of the dimensions of them. He gave also gold for the Tables of Proposition, according to the diversity of the Tables: in like manner also silver for other tables of silver. For flesh-hooks also, and bowls, and censers of fine gold, and for little lions of gold, according to the measure

he gave by weight for every lion. In like manner also for lions of silver, he set aside a different weight of silver. And for the Altar of Incense he gave the purest gold: and to make the likeness of the chariot of the Cherubims spreading their wings, and covering the Ark of the Covenant of the Lord. *All these things, said he, came to me written by the Hand of the Lord: that I might understand all the works of the pattern.'* And the details, thus ordered, were typical and illustrative, all of them, of the Mosaic Dispensation, Cherubim, Lions, Oxen, Lilies, and Pomegranates, were introduced as the religious emblems exclusively appropriate. Descending to the architecture of Greece and Rome, we find the religious systems and manners of those countries developed new varieties of ornament and decoration: and the same principle of symbolism here displayed itself in a new field, and with different results and combinations. The various divinities worshipped had their own peculiar forms of representation, and their own emblems. The bas-reliefs and sculptures on the Altars were indicative of the worship of that particular god, to whom they were erected: from the Thunderbolt and Eagle of Jupiter, to the Ears of corn and Poppy of Ceres. Bulls' heads and Pateræ alternately, were proper in the Frieze of their Temples, as just and significant symbols of their rites and worship. Nothing was left to arbitrary choice; the same form of Temple, the same animals, plants, and insignia were attributed, by unvarying rule, to the several divinities worshipped. *The forms of Art were conventional, I had almost said, consecrated.* While yet the Christian Church was under the persecution of the Roman Emperors, we have evidence that the self-same principle of symbolism was at work. A new set of emblems already began to distinguish the Tombs of the Martyrs in the Roman Catacombs. Christ and His Miracles are represented, together with subjects taken from the Old Testament; the raising of Lazarus, Noah in the Ark, Adam and Eve are of frequent occurrence. The Lamb, the Palm branch, the Ship, the Anchor, the Dove appear. Neither is any exception to the principle contained in the fact, that many of these, as the Nimbus and the Monogram of Christ's Name, can be traced to a still earlier original.*

The subjects chosen, were, therefore, exclusively those of a Christian interest and significancy, even during those first days of persecuting rage on

* Take the instance of the representation of our Lord, not uncommon, under the figure of Orpheus, as being the true Charmer of hearts harder than the rocks, and more deaf to wisdom than the unlistening woods. Here is no violation of our principle: on the contrary, there is a beautiful illustration. For here, by an economy and instance of reserve proper to the period, a symbol was made use of, at once full of meaning to the initiated, and unsuspicious to the persecutor of the infant Faith.

the part of the world, and of concealment and secrecy on the part of the faithful.

The same may be said of Mosaics of the Basilicas, at a later period, when *the cross* was no longer hidden; and of the decorations peculiar to the Byzantine churches; the character of these, even where they are rude in execution, is in a Christian point of view most highly edifying.

The same idea afterwards developed itself in the Saxon, Norman, and pointed periods of Architecture and Art, in this country. Art was ennobled by its connexion with the mysteries of Religion: and Religion herself received aid and illustration, through the services of Christian Art. Within the magnificent churches which rose in such variety of detail, but with such oneness of principle and design, the richness and consistency of Christian ornament shed a lustre over the services of Religion. Altars, Chalices, Vestments, Shrines, Images, Triptychs, Lecterns, and all the furniture of a Catholic Church were formed after a Christian model and idea: all spoke the same language, and inspired the same sentiments of Catholic piety and devotion.

It was not till the unhappy period that severed England from the Communion of the Church, that any change took place in the conventional forms which moulded every work of art, according to fixed and recognised laws. Propriety was till that time considered as the very soul of beauty: and *use*, the spirit, and guiding principle of *ornament*.

Upon the interval that has elapsed between the sixteenth and present century, it were superfluous here to comment. Suffice it to say, that there have not been wanting in the Church learned ecclesiastics, who have raised their voices in condemnation of the prevailing taste, and have witnessed in favour of the dignity and consistency of ancient Catholic art. Some of these are frequently cited and referred to in the present volume: and the object of the writer will have been more than gained, if he can succeed in calling attention to these, and through them, to the ancient authorities on whom they rest. They gave their testimony in evil times, when few listened or regarded. But their words may have more weight under present circumstances, than they had in their own day. Indeed, it is reasonable to hope and expect that they *will* have.

A mighty movement has commenced in favour of the revival of the *architecture* of the middle ages. We as Englishmen have no choice which side we will take, when this question is mooted. All our national buildings, of any interest, belong to the solemn and instructive architecture, which

prevailed in these countries, during the ages of Faith. And our choice once made, in favour of their architecture, mere consistency will lead us to admire and imitate the manner in which they developed the same principles in minor matters of detail. But with those, who are prepared to embrace the principle, the practice remains yet involved in difficulty. To procure examples and patterns of Christian design is no easy matter; now that these have become so scattered, and comparatively rare. The present volume will, it is hoped, render knowledge upon many of these subjects more accessible; and save much time and trouble to those interested, whether in the way of research, or practically, in the matters treated of.

This is the object of the following work, and at the present time, when so much veneration and interest has been awakened for the works of Catholic antiquity, both in England and on the Continent, it is indispensably necessary for all ecclesiastical artists, not only to understand the true forms and symbolical significations of the sacred vestments and ornaments, but to apply the various decorations in a *consistent manner* to the edification of the faithful, and as lively illustrations of the sacred Mysteries. The subject is, however, one of such an extensive nature that it is scarcely possible to bring it within the compass of a single volume; indeed, a separate work might be written on almost every word described. But so elaborate a book would not only have consumed too long a time in preparation, but would have become so voluminous and expensive as to be almost unattainable to the very persons who would most require it. It has been, therefore, thought more advisable to condense the mass of documents and authorities collected by the compiler into its present form, in order to meet the exigencies of the day, than to delay the publication by a more elaborate treatise. It is to be hoped that in its present form it may be the means of imparting information on some obscure points connected with Catholic antiquities, and aid the restoration of that truly beautiful furniture and decoration that antiently adorned every Christian church, and of which the combined attacks of sacrilege and a revived Paganism of the last three centuries have left us such poor remains.

A. W. P.

The following Notices of some of the Authorities quoted in the Glossary may not be uninteresting.

Durandus (Gulielmus), the author of the *Rationale Divinorum Officiorum*, and divers other works, was born at Puy-Moisson, in France, in 1232. His reputation caused him to be called to Rome by Pope Clement IV., and, after filling several offices, he was in 1287 made Bishop of Mende; and, in 1295, was offered the Archbishopric of Ravenna. He is a writer of great interest, for the mystical interpretations wherewith he every where abounds: and in which he is a close follower of Pope Innocent III. *De Mysteriis Myssæ.* It is not necessary to do more than allude to the interesting translation of the first book of Durandus's Rationale, recently published at Leeds.

Durantus (Jean Etienne Duranti), was the first President of the Parliament of Thoulouse. He distinguished himself as an advocate. He is the author of the work *De ritibus Ecclesiæ.* He suffered death during some political disturbances in 1589.

Du Cange (Charles Du Fresne), born at Amiens, in 1610, was a barrister, and the author of many works: among which, *Glossarium ad Scriptores Mediæ et infimæ Latinitatis,* Paris, 1678, 3 vols. folio. Of this work a new edition, in 6 vols. folio, was published by the Benedictines, between the years 1733 and 1736; and to this a Supplement was added by Carpentier, in 4 vols. fol. in 1766. The value of the Glossary, of course, consists in the antiquity and rarity of the monuments which it quotes.

J. Mabillon, one of the celebrated Benedictines of the congregation of St. Maur, was born at St. Pierremont, in the diocese of Reims, Nov. 23, 1632. One of his first steps on obtaining manhood, after a youth of spotless purity, was to take the vows at the Abbey of St. Remi, at Reims. Soon after his profession, in 1654, he was appointed to superintend the novices; but violent head-aches, brought on by the arduous duties of his employment, soon compelled his superiors to remove him, first to Nogent-sous-bourg, then to Corbie, and afterwards to Paris. He was at the Abbey of St. Denis for a whole year, his chief occupation being to shew the magnificent treasures of the place, among which are the monuments of the French sovereigns. All his spare time had hitherto been divided between his devotions and his studies. He was now called to assist Dom Luc D'Achery in the publication of his famous "Spicilegium," or collection of inedited documents, which has ever since been so highly prized by all students of ecclesiastical or profane history. Shortly after this, he was employed in editing the works of St. Bernard, on which Dom Claude Chantelou had been at work for a long time previous to his death. Mabillon's edition of St. Bernard may be considered the first of that magnificent series of the Benedictine Fathers, as they are called, which have superseded all other editions, whether published before or after them. His next publication, which he undertook in company with D'Achery, was the "Acta Sanctorum Ordinis S. Benedicti." This work occasioned a controversy between himself and Cardinal Bona, with reference to the antiquity of the use of unleavened bread in the administration of the Eucharist in the Western Church; the Cardinal not dating it earlier than the period of the Greek schism, whereas Mabillon maintained it to be of much higher antiquity. It need scarcely be said, that the controversy between these two holy and learned men was conducted throughout with the utmost gentleness, mutual respect, and Christian feeling.

The "Vetera Analecta" were next published. This was an important collection of many valuable documents of the utmost use to ecclesiastical students. The treatise "De Re Diplomatica" was the first of Mabillon's extensive researches among charters and other original documents; and though subsequent researches have brought the science to greater perfection, it has always been acknowledged as a work of the greatest authority, and as being confessedly the ground work of all others. Mabillon's work

throughout attacks the criterions which Papebroke had laid down in a volume of the Bollandists' 'Acta Sanctorum,' for judging of the age of charters, manuscripts, &c. This pious, learned, and justly celebrated Jesuit, of whom Mabillon never spoke without expressions of the deepest respect, but who had taken rather a sceptical view of the question, candidly acknowledged his mistake in a letter which he addressed to Mabillon, with permission to make it public.

In 1683 he was sent into Germany to examine into the libraries for documents relative to the history of France or of the Church. Though he was absent only five months, he collected a vast number of the most interesting and important documents, besides making many useful discoveries, which he left for others to improve upon. His success caused him to be sent with his learned friend, Dom Michel Germain, who had had a part in the treatise De Diplomaticâ and the Acta Sanctorum, into Italy, for the purpose of examining the libraries there. The "Museum Italicum" was the result of their undertaking. This work professed to be an account of their travels, but it has been observed, that little is said therein of the honours which the great and learned paid to its author in Italy. The Royal Library was increased by an addition of three thousand valuable books, printed and manuscript, which Mabillon brought from Italy. The 'Museum Italicum' contains an account of many valuable discoveries made by him of works of the Fathers, and other precious remains of Christian Antiquity.

In 1690, he published a new edition of St. Bernard's works, with additional notes, fresh dissertations, and nearly fifty hitherto unpublished epistles of the holy Abbot of Clairvaux. The edition had scarcely been published, when he was called upon by his superiors to write upon the important question, "whether it be lawful for monks to apply to deep studies." De Rancé, of La Trappe, maintained the negative; but it was clear enough to every one, that both parties agreed in sanctioning serious, and reprobating frivolous studies. This controversy, as all others in which Mabillon was involved, was carried on with the most perfect equanimity on both sides; the two pious disputants feeling great love and respect for each other. Mabillon's last work was the 'Annales Ordinis S. Benedicti;' the four first volumes alone of which was published before his death, which occurred December 27, 1707, at the Abbey of S. Germain des Près, in Paris.

He published several other works of great value besides those above enumerated, the principal ones being a Dissertation on the Authorship of the "Imitatio Christi," which he assigns to Gersen, and one on the antient Gallican Liturgy.

Mabillon was certainly one of the most learned men France ever produced, and one whose writings have been most extensively useful. Nor must it be forgotten that his intellectual gifts were surpassed by his deep humility, his ardent devotion, his purity of heart, and the regularity and holiness of his life.

Jean Baptiste Thiers was born at Chartres, Nov. 11, 1636. He studied at the College of Chartres, and distinguished himself greatly by his classical attainments. After being for some time "professeur de seconde," at the College of Plessis, at Paris, he became curate of Camprond, in 1666, which he permuted in 1692, for the cure of Vitraye, in the diocese of Mons, were he died, Feb. 1703. The titles of his Works, thirty-three in number, are given in Moréri, and the Biographie Universelle. They display an erudition of the most wonderfully extensive character, and powers of sarcasm under which his opponents must have writhed. The immense bulk of well digested ecclesiastical and antiquarian lore to be found in his writings renders their presence a *sine quâ non* in a library of any pretensions. But though most of his attacks were made upon unauthorized innovations, it must always be borne in mind that he seldom wrote, except for polemical purposes, and is therefore apt to be one-sided in his representations. It may be well to mention that his famous *Traité des Superstitions* contains in it some unguarded positions, which caused the book to be placed on the Index. It is obvious that this fact does not interfere with the use of extracts touching matters of external discipline.

Dom Claude de Vert, a learned liturgical writer, born at Paris, in 1645. At the age of sixteen he became a Benedictine of the congregation of Cluni. After studying at Avignon, he went to Rome,

where he was so struck with the splendour of the ecclesiastical functions, that he resolved to investigate their history. He soon made great progress in the study of the ancient monuments. Jurieu, the Huguenot minister, having cited De Vert as holding the same opinions with himself on the origin of some of the ceremonies of the Mass, he took this occasion of publishing his *Lettre à Jurieu*, Paris, 1690. This letter received the approbation of the most learned prelates, and among others, of Bossuet, who pressed him to execute the work he had long projected on the Ceremonies of the Church. In 1695 he was appointed Prior of St. Peter's Monastery, Abbeville. Here he passed his last years in study and retirement; and finished his great work, published at Paris in 1709, under the title of *Explication simple, littérale, et Historique des Cérémonies de l'Eglise:* a work which, though deficient in order, is stored with erudition and curious investigation.—*See Biographie Universelle in loc.*

Bocquillot, born at Avallon in 1649, was first Curé of Châtelux, then Canon of Avallon. Among other works, his *Traité Historique de la Liturgie sacrée ou de la Messe* is highly esteemed.

Dom Edmond Martene, born in the diocese of Langres, in 1654, was early attracted by the life of study and retirement from the world. At the age of eighteen years, he entered the Order of St. Benedict, of the Congregation of St. Maur, after which he distinguished himself by his learning and researches. His first work was written after the scholastic fashion, in the form of a 'Commentary on the Rule of St. Benedict, literal, moral, and historical.' This appeared in 1690, and in the course of the same year was published at Lyons his treatise *De antiquis monachorum ritibus.* In 1700, he gave to the world his valuable work, *De antiquis Ecclesiæ ritibus circa Sacramenta*, 2 vols. 4to., to which he added a third in 1702. These were followed in 1706, by another 4to. volume, *De antiquâ Ecclesiæ disciplinâ in celebrandis Divinis Officiis.* These works, on the ancient Rites of the Church, the author subsequently revised and enlarged: republishing them at Milan, in the years 1736 and 1738. Among other works of the same author is one under the title of *Voyage littéraire de deux religieux de la congregation de St. Maur:* and a second under the same title, published in the years 1719 and 1724. In these many interesting usages of different churches are recorded. He died suddenly in 1739, at the Abbey of St. Germain des Près, at Paris, when contemplating a Memoir of the Life and Correspondence of St. Thomas of Canterbury.

Dom Michel Felibien, a Benedictine of the Congregation of St. Maur, born at Chartres in 1665. He wrote *L'Histoire de l'Abbaye de Saint Denys*, printed in Paris in 1706, and containing many learned disquisitions. He composed, among other pieces, a 'Life of St. Anselm,' which has not been published. He died in the Abbey of St. Germain des Près, in 1719.—*Moréri.*

Dominicus Georgius (or Giorgi) was an Italian ecclesiastic, and antiquary, in the last century. He was born, A.D. 1690, at Costa, near Rovigo, in Italy. After being for some time secretary to the Bishop of Adria, he was called to Rome, where he became librarian to Cardinal Imperiali. His learning soon introduced him to the notice of the most distinguished prelates in Rome: and he was entrusted with several works of ancient ecclesiastical research by Popes Innocent XIII. and Benedict XIII. The latter made him a member of his Cabinet; and presented him, in 1727, to the Abbey of Saccolongo. At the death of Cardinal Imperiali, in 1737, Georgius returned to his native town: but Pope Clement XII. summoned him again to Rome, where he employed him in various works. Benedict XIV. his successor, made him one of the Prelates of his household, and placed him in connexion with several Colleges which he founded. Georgius died in 1747, leaving his numerous MSS. to the Library of Casanata. His works connected with Ecclesiastical antiquities are,—I. *Trattato sopra gl' abiti sacri del sommo pontefice di Roma*, 4to. Rome, 1724. II. *De origine metropolit. ecclesiæ Beneventanæ*, 4to. 1725. III. *De cathedrâ episcopali Setiæ civitatis*, 4to. Rome, 1727, reprinted in 1751. IV. *De liturgia Romani pontificis in solemni celebratione Missarum*, 3 vols. 4to. Rome, 1731, 1743, and 1744. V. *De Monogrammate Christi*, 4to. Rome, 1738. He was interested and well versed in matters belonging to the old English Church, as will be seen by the extracts from his treatise *De lit. Rom. Pont.*, a work stored with

erudition and noble sentiment, recommended by a masterly and perspicuous style.—*See Biographie Universelle.*

Martin Gerbert, a learned prelate of the Church, born at Horb, in Austria, in 1720. He studied at the Abbey of St. Blase, in the Black Forest, where he made his profession at the age of sixteen years. In 1744, he was ordained priest, and taught philosophy and theology in the Abbey. After he had trained up others to fill his place in their turn, he was entrusted with the care of the Abbey Library. In this office it was, that he made his great researches into the church history of the middle ages, and collected the materials for his History of Music, and of the Antiquities of the German Liturgy. After travelling in France, Italy, and Germany, Gerbert was elected, in 1764, Prince-Abbot of the Monastery of St. Blase. He still devoted himself to the pursuit of Letters, and published many works. The principal of these are:—1. *De Cantu et Musicâ sacrâ a primâ Ecclesiæ ætate usque ad præsens tempus*, St. Blaise, 1774, 2 vols. 4to. 2. *Vetus Liturgia Alemannica disquisitionibus præviis, notis et observationibus illustrata*, St. Blaise, 1776, 2 vols. 4to. Gerbert died in 1793, leaving in his works a rich specimen of monastic industry and learning.

Stephen Borgia, Cardinal, and Prefect of the Propaganda, was born at Veletri in 1731. He early evinced a decided turn for antiquarian research, and collected a considerable museum himself at Veletri. In 1770 he was made Secretary of the Propaganda, and thus thrown into correspondence with missionaries in all parts of the globe. This was the occasion of his becoming acquainted with MSS., medals, and monuments, of the most varied description. In 1801 he was made Rector of the Roman College. Attending Pius VII. to France in 1804, owing to his age and the inclemency of the season, he was seized with an illness which terminated fatally at Lyons. Among his works are, *Vaticana Confessio B. Petri, chronologicis testimoniis illustrata*, 1776, 4to. *De Cruce Veliternâ commentarius*, 1780. Also another, *De Cruce Vaticanâ*, from which large extracts are given in the Glossary.

CLASSIFICATION OF ECCLESIASTICAL ORNAMENT.

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1. Celestial		Angels Archangels Beams and Rays Cherubim Dominions Lightning Meteors Patriarchs Principalities Prophets Powers Saints Seraphim Stars The Four Beasts, the Lamb, and Dove The Moon The Rainbow The Sun Thrones Virtues
2. Terrestrial.	Vegetable	Apple Corn Daisy Herbenet Ivy The Lily The Marygold The Oak The Palm The Pomegranate The Rose The Thistle The Vine Trefoil, Quatrefoil, Cinqfoil, Sexfoil, Septfoil

- 2. TERRESTRIAL, *Continued.*
  - Animal. . .
    - Birds . . . . . .
      - Bat
      - Cock
      - Crane
      - Dove
      - Eagle
      - Falcon
      - Hen and Chickens
      - Kite
      - Owl
      - Peacock
      - Pelican
      - Ravens
      - Swan
    - Fishes . . . . . .
      - Crab
      - Dolphin
      - Escallop
      - Pike
    - Beasts, Reptiles, and Insects . . .
      - Adder
      - Antelope
      - Ape
      - Bee
      - Crocodile
      - Dog
      - Dragon
      - Ermin
      - Fox
      - Goat
      - Grasshopper
      - Greyhound
      - Hart
      - Horse
      - Leopard
      - Lion
      - Lizard
      - Ox
      - Ram
      - Snake
      - Stag
      - Swine
      - Tiger
      - Tortoise
      - Unicorn
- 3. HUMAN . . . . . .
  - The Arm
  - The Eye
  - The Foot
  - The Hand
  - The Head
  - The Heart
  - The Leg

4. Grotesque . . . . . .
- Half Man and Half Fish
- Half Man and Half Bird
- Half Man and Half Beast
- Figures of Disproportionate Members
- Fools

5. Artificial . . . . . .
- Anchor
- Arrow
- Chalices
- Coronets
- Crosiers
- Crosses
- Crowns
- Garlands
- Instruments of Torture, and Instruments of Office
- Keys
- Labels and Inscriptions
- Mitres
- Monograms and Letters
- Musical Instruments
- Orbs
- Sceptres
- Scriptures
- Shields and Devices
- Staves
- Swords and Weapons
- Tiara
- Vestments and Habits

6. Geometrical . . . . . .
- Divisions by Lines
- Triangles
- The Vessica Piscis
- The Circle
- The Square
- The Cross
- The Cross Saltire
- The Pentagon
- The Hexagon
- The Septagon
- The Octagon, Decagon, and Duodecagon

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VI.—Roman, English, and German Ecclesiastics.

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GLOSSARY

OF

ECCLESIASTICAL ORNAMENT AND COSTUME.

Acolyths. The fourth of the minor orders, whose principal office is to bear the candlesticks, and crewetts containing the wine and water for the celebration of the holy Eucharist.*

The habit of those in acolyth's orders was a plain chasuble, according to Georgius; afterwards, in the twelfth century, an albe, fastened round the loins by a girdle, which is still retained in several of the continental churches. The surplice has been often substituted for the albe in later times; and in the Roman pontificals, printed in the sixteenth century, those receiving this order are figured in surplices. The cotta, a sort of short surplice, but without sleeves and exceeding ugly, has superseded the long and full surplice for acolyths in some modern churches. It has neither grace nor dignity; nor does it convey the mystical meaning of chastity and modesty signified by the long and girded albe.

EXTRACTS FROM LITURGICAL WRITERS RESPECTING ACOLYTHS.

Martene de Antiquis ecclesiæ ritibus.—Acolyti aliquando exsufflantes.—Et primo notandum non semper ab episcopo aut baptismi ministro peractam fuisse: sed aliquando a diaconis—aliquando ab exorcistis—aut a simplicibus clericis sive acolythis.

Ex Missali Gellonensis monasterii.—Denuntiatio pro scrutinio quo III. hebdomada in quadragesima in tertia feria initiantur.—Acolyti inscribentes catechumenorum nomina vel suscipientium et vocantes.—Ut autem venerint ad ecclesiam, hora tertia scribuntur omnia nomina infantum vel eorum, qui ipsos suscepturi sunt ab acolyto.

Acolyti signantes cruce.—Tunc venit acolythus iterum faciens crucem in frontibus singulorum dicens *In Nomine Patris*, &c.—*Ibid.*

Acolyti symbolum pro infantibus decantantes.—Et tenens acolythus manum super caput pueri dicit symbolum hoc decantando, &c.

* Post hæc Pontifex accipit et tradit omnibus candelabrum cum candela extincta, quod sucessive manu dextera singuli tangant, Pontifice dicente.—Accipite ceroferarium, cum cereo, et sciatis vos ad accendenda Ecclesiæ luminaria mancipari in nomine Domini. R. Amen.

Tunc accipit et tradit eis urceolum vacuum, quem similiter tangere debent, dicens communiter omnibus.—Accipite urceolum, ad suggerendum vinum et aquam in eucharistiam sanguinis Christi, in nomine Domini. R. Amen.

The solemn ordination of acolyths is an edifying proof of the great sanctity which the Church attaches to every thing connected with the Holy Sacrifice; and that lay youths and persons should be permitted to act in this capacity, is merely owing to the impossibility at the present time of finding a sufficient number of clerics to serve in the sanctuary. The intentions of the church, and the sacredness of the duties, remain unchanged; and it is most painful to see the careless and irreverent manner in which the modern substitutes for regular acolyths frequently perform those functions, which they should consider as a great and important privilege.

Ordo Scrutinii in ecclesia Leodiensi hactenus celebrati.—Acolyti septem et septem. Finito tractu procedant de sacrario bini et bini octo presbyteri cum septem diaconibus et totidem subdiaconibus, et septem acolythi* cum cereis accensis, et septem alii cum thuribulis, decantantes officium: *Sitientes venite ad aquas, &c.*

Acolythi duo cum incenso.—Quando vadunt ad evangelium, &c. Post clericulos vadunt duo acolythi cum incenso.

Martene, Lib. I. c. 4. *art.* 6 —Acolythi in omni missa ministrent quid et quomodo.

Acolythi eucharistiam ad altare deferentes.—Initio missæ eucharistiam ad altare deferebant.

Oblationis ordo.—Oblationes a pontifice suscipit subdiaconus regionarius, et porrigit subdiacono sequenti, et subdiaconus sequens ponit in sindonem quem tenent duo acolythi, &c. *Ibidem.*

Acolythi aquam ministrent.

Tunc vero erigunt se: et acolythi ministrent aquam ad manus, &c.

†Acolythi sindonem duo tenentes.

Acolythi est in omni missa ministrare in altari sacerdoti vinum post communionem, et tunc detinere urceolum vinarium, protecta manu sua pallio quo eum indui jam prædixi, &c.

Ex antiquo Rituali MS. insignis ecclesiæ S. Martini Turonensis.—Acolythi in cappa sericis. Si festum septem candelabrorum venerit Dominica, fiat processio in cappis sericis. Debent esse ad missam revestiti sex diaconi simplices et præpositus qui legit evangelium; et sex subdiaconi, quinque de tertia statione unus de quarta qui portat tripodium et præpositus qui legit epistolam, et duo acolythi de secunda statione revestiti in cappis.‡

De Moleon Voyages Liturgiques en France.—A Sainte-Croix de Poitiers les religieuses en aube et manipule servaient autrefois d'acolythes à la grande Messe, et éclairoient au diacre pendant l'Evangile avec le chandelier, et dans leur ordinaire on lit: In die Epiphaniæ dum legitur novissima lectio, induitur diaconus dalmatica et acolythi *alba et amictu.*

St. Martin de Tours.—Le celebrant sort précédé de deux Bedeaux, sept portechandeliers en tuniques, de deux thuriferaires en chappes qui encensent continuellement, de sept acolythes *en tuniques*, etc.

Durantus de Ritibus ecclesiæ.—Acolytorum officium est cereos deferre ante diaconum quando legit evangelium in ecclesia non ad effugandas tenebras, cum sol in die rutilet: sed ad demonstrandum, quod de tenebris infidelitatis venimus ad lucem fidei; et ut signum sit lætitiæ, quatenus sub typo corporalis luminis, lux illa in memoria habeatur, de qua dicitur: *Erat lux vera, quæ illuminat omnem hominem venientem in hunc mundum.*

Georgius de Liturgia Romani Pontificis.—Unus autem ex acolythis stationarius præcedit pedester equum pontificis, gestans sanctum Chrisma manu in mappula involuta cum ampulla.—*vol.* 1. *p.* 38.

Si quando autem in Romana ecclesia servatus est hic ritus, ut acolythi non vero subdiaconi ex altari patenas cum sacris oblationibus acciperent ab archidiacono, et ad sedem patenam pontifici communicari deferrent, id a vetustissimo Romanæ Ecclesiæ more non abhorret.

Vestis acolythorum antiquitus fuit planeta, quæ iis in ipsa eorum ordinatione tradebatur.—Nullis admirationi hæc vestis acolythorum esse debet, quum clericis omnibus, ut sæpe diximus, olim planeta communis fuerit.

Sed sæculi XII. initio acolythi superhumerali, id est amictu, alba, tunica induebantur;—"Ostiariis namque, lectoribus, exorcistis, acolythis albæ vestes conceduntur, ut angelos, Dei ministros, per castitatis munditiam imitentur, et eis in carne gloriosa effecta, spiritualia quasi in albis vestibus socientur." Mox

* De Moleon, in his Voyages Liturgiques de France, mentions seven acolyths heading the procession at the church of St. Maurice, Vienna, when the archbishop celebrated. The same in solemn feasts in the cathedral church of Lyons. At the consecration of the archbishop of Rouen, seven acolyths walked in the procession with candlesticks and lighted tapers.

† Acolyths are represented in several early illuminations as holding the linen cloth for the communicants.

‡ In the inventory of York Minster, a white cope for the acolyth is mentioned.

vero: "Subdiaconis tres supradictæ vestes nimirum amictus, seu, superhumerale, alba et cingulum conceduntur, et duæ superadduntur, scilicet subtile et sudarium," &c. His igitur verbis intelligitur indumenta clericorum in divinis ministeriis tunc fuisse amictum, albam, et cingulum. Horum loco subsecutis temporibus successere superpellicia, et insuper superpelliciis seu cottis acolythi rochettum addidere. Nunc etiam superpelliceo supra rochettum acolythi cum superpelliceo inservire debent.

Hic autem ritus monet, ut de antiquis acolythorum Romanæ ecclesiæ agamus. Initio quinti ecclesiæ seculi acolythi, qui pontifici die Dominica celebranti astabant, eucharistiam in missa ab ipso pontifice confectam, ad ecclesias titulares urbis deferebant. Interim hæc raptim de acolythorum muniis perstringimus. Eorum erat sacrum chrisma interdum, et candelabra in processione ad Missam pontificalem deferre; vas item in quo eucharistia recondita erat, manibus tenere; librum evangeliorum super altare ante Missam collocare, et post evangelium reponere; candelabra quoque, dum evangelium legebatur, deferre. Ad acolythos spectabat, calicem cum corporali ministrare diacono; calicem item, in quem oblationes vini, et sindonem, in quam oblationes panis refundebantur, tenere. Unus eorum patenam ante pectus ab initio Canonis usque fere ad illius finem, velo co-opertam gestabat. Ad communionem sindonem expansam pro confractione sustentabant. Manutergium denique, et aquam ad lavandas pontificis manus ministrabant: insecutis vero temporibus, præter candelabra, thuribulum, et incensum, quæ ubi opus est deferunt, ac ministrant; cum pontifex sacris indumentis ad Missarum solemnia peragenda ornatur, ea ex altari sumunt et diacono et subdiacono patinis porrigunt, aliaque id genus in missa pontificali præstant, quæ fusius suis locis explicabimus.

Sum of the above.—Acolyths in the early ages of the church were vested in chasubles, in common with ecclesiastics in general. Subsequently they used albes; which custom is yet retained in the French and several continental churches, and was general in England previous to the schism.

In the sixteenth century they used the surplice in the Roman church; and at the present time cottas, which are linen tunics reaching to the middle, and sometimes without sleeves.

During the middle ages acolyths were often vested in tunicles on great feasts, and sometimes in copes, which practice is still followed in many French and Spanish churches.

Agnus Dei. (See Plate LXI.) The representation of our Lord under the form of a Lamb, bearing a cross. This figure is of great antiquity; and is found in the earliest Christian decorations.*

Our Divine Redeemer is spoken of in the Apocalypse under the image of a Lamb, chap. v. 6, "And I saw, and behold in the midst of the throne, and of the four living creatures, and in the midst of the seniors, a Lamb standing as it were slain." Again, chap. xiv. "And I looked, and behold a Lamb stood upon Mount Sion," &c.

The invocation, Agnus Dei, &c. immediately before the communion in the Mass,† is an illustration, being particularly addressed to the second person of the Holy Trinity.

Gerbert, in his Vetus Liturgia Alemanica, plate 4, has figured a paten of the fourteenth century, with a Lamb and banner in the centre, round which is inscribed "+ Agnus Dei . Panis . Vivus."

Ciampini de Sacris Ædificiis, tab. xiii., is a Lamb, with a nimbus, standing before an altar, of the fifth century.

D'Agincourt, Histoire de l'Art par les Monuments, vol. 2, plate xvi. fig. 9, the Lamb on a mosaic, executed in the year 530, over the great arch of the church of St. Cosmas and St. Damian at Rome. Ditto, plate liii., a Lamb with a nimbus, standing within a circle, and surrounded by the four Evangelists,

* See a Sarcophagus, figured in p. 157 of the Roma Sotteranea.

† Durantus De Ritibus, p. 683. Vulgo creditum est, Sergium Papam qui sedit A. D. 688, constituisse, ut ante communionem hæc precatio, agnus Dei, &c., a clero & populo decantetur.

from the illumination of an Exultet of the eleventh century. Ditto, plate ciii., a Lamb, from a MS. executed by an Italian painter of the Greek school, of the twelfth century.

This emblem was generally introduced in the centre of crosses, with the Evangelists at the extremities; of which there are numerous examples in sepulchral brasses. It is also found in all buildings dedicated in honour of St. John the Baptist; in accordance with the Antiphon: "Ecce Maria genuit nobis salvatorem, quem Johannes videns exclamavit, dicens: Ecce Agnus Dei, ecce qui tollit peccata Mundi." Vide St. John, i. 29.

Agnus Dei also are cakes of consecrated wax, stamped with the image of the Lamb, and inscribed "Agnus Dei qui tollis peccata Mundi." These are consecrated by the sovereign Pontiff during the first year of his pontificate, and every seventh year. The wax of which they are composed is partly the remains of the paschal candles of the preceding year, and partly fresh, furnished by the Apostolic Chamber. On the Easter Tuesday the sacristan of the Pope blesses water, and on the day following the Pope, after the high mass, pours the holy chrism into it in the form of a cross, with appropriate prayers; the wax pieces are then blessed and thrown into the water blessed previously. On the Saturday, after the mass celebrated by the cardinal priest, at which the Pope assists, the Agnus Dei are brought in procession to the chapel, and distributed by the holy father to the clergy and faithful. The latter are enjoined to have them encased in the same manner as Relics; and persons out of holy orders are not permitted to touch them.

These Agnus Dei are blessed with especial reference to protection from certain dangers, the benefit to be derived from their possession depending of course on the dispositions and intention of the receivers, being in accordance with the intention and spirit of the Church.

The first volume of Father Thiers' Traité des Superstitions, p. 311, contains some very interesting details on the observance of holy things, and abuses of them.

In representations of the Agnus Dei the following rules are generally observed. The body of the Lamb is white, with a gold nimbus and red cross round the head. The banner red at the points, with a red cross on a white field next to the staff, which is terminated by a cross. The image is generally figured within a circle, or quatrefoil, on a field either azure or gules.* There is a beautiful marble monument taken from the cemetery of St. Priscilla, in which, among other emblems, the Lamb is represented on a mountain with a nimbus surmounted by a small cross, and from the mountain beneath the lamb four rivers are seen to spring—p. 37.

In antient monuments, the Lamb is represented as performing various miracles, raising Lazarus from the dead, multiplying the loaves in the wilderness, as being baptized in Jordan, crossing the Red Sea, as lying slain upon an altar, (as in a silver paten at Foro-cornelia, now Imola, with an inscription on it,) or as standing at the foot of the cross, shedding blood from its breast into a chalice, which overflows into a neighbouring river; lastly, as pouring forth blood from its feet, in four streams, flowing over a mountain, but always carrying the cross, sometimes with the monogram ☧ marked on the forehead.—*From a Treatise on an Ancient Cross in the Vatican. By Stephen Borgia*, 1779.

Alb. (See Plates II. III. IV. V. VI. VII. XXX. XXXI. XXXII. XXXIII.) A long linen garment reaching to the heels, and folded round the loins by a

* In the early frescoes and mosaics (figured in Ciampini Vetera Monumenta) we frequently find the representation of our Lord under the image of a Lamb, lying on a throne, surmounted by a cross. That at the church of SS. Cosmas and Damian is thus described by him. Agnus igitur sic jacens, illum repræsentat agnum, de quo in Apocal. cap. 5. num. 6. *Et vidi, et ecce in medio throni et quatuor animalium, et in medio seniorum Agnum stantem, tanquam occisum.* Mysticus hujus hieroglyphici sensus apertus est, cum Christum in agni specie a priscis fidelibus appingendi mos fuit præsertim juxta crucem, quem morem adhuc servamus, unde S. Paulinus, Ep. 12.

Sub cruce sanguinea niveo stat Christus in Agno,
Agnus ut innocua injusto datus hostia letho.

De Christo sub specie Agni, plura habes apud Aringhum in sua Roma subter.—*Lib.* 6. *cap.* 2. *tom.* 2.

girdle, formerly the common dress of the ecclesiastics,* but now used only in sacred functions, and is the second vestment put on by the priest in preparing for the celebration of the Mass.

The albe is worn by bishops, priests, deacons, sub-deacons, acolyths, and choristers. It should be made of fine linen, either plain or ornamented, with apparells. These apparells were worked in silk and gold, embroidered with ornaments or sacred imagery, and were even enriched with pearls and jewels; they either went round the bottom edge or wrists, which is the most ancient style, or they consisted of quadrangular pieces varying from twenty inches by nine, to nine inches by six for the bottom, and from six inches by four to three inches square for the wrist. Apparells of this description were universally worn from the thirteenth to the sixteenth century, and continued in occasional use down to the end of the last century, and have been recently revived.

Albes of various colours were formerly in use in the English churches, but white is now exclusively employed. Silk albes were also worn during the middle ages, but linen is the regular material of which they should be made.

Modern albes are for the most part strange departures from ecclesiastical antiquity; they are frequently embroidered with paltry and unmeaning designs, as high as the waist, on a sort of open net work, and occasionally plaited like the folds of a frill. In Ireland they are indescribably ridiculous in appearance, and very often made of uncanonical materials, to suit the caprice or whim of individuals. A clergyman habited in one of these modern albes has much the appearance of wearing a lady's dress, and both dignity and mystical signification are utterly lost through these paltry substitutes for those antiently used. The albe is the origin of all surplices, and even rochets, as worn by the bishops, the use of which is by no means so ancient as that of the former.—*See* SURPLICE *and* ROCHET.

The following mystical significations have been attached to albes by ecclesiastical writers.—Alcuin de divinis offic.—Quid significat vestimentum, quod vulgo alba dicitur? Significat autem perseverantiam in bona actione. Tunica usque ad talum est opus bonum usque ad consummationem. In talo enim finis est corporis. Hæc ad talos usque descendit ait Rabanus Maurus, quia usque ad finem vitæ hujus, bonis operibus insistere debet sacerdos, præcipiente ac promittente Domino: *Esto fidelis usque ad mortem.* Et alba item, ait S. Germanus, (in theoria rerum ecclesiasticarum), divinitatis splendorem indicat, et sacerdotis splendidam conversationem. Tunica alba vestem albam repræsentat, in quâ Herodes illusit Christum.—*Vide Durandi Rationale*, lib. 3. cap. 3.

Ex Stephano Eduensi Episcopo. Alba designat gloriam Dominicæ Resurrectionis, quam nunciantes angeli, apparuerunt in vestibus albis: ideoque induitur veste alba, ut candidatione virtutum ostendatur ornandum esse novum Sacerdotium.—*Durantus de Ritibus*, p. 216.

Innocentius III. lib. 1. Myst. Missæ. cap. 41.—Hæc vestis, in veteri sacerdotio stricta fuisse describitur. In novo longa est propter spiritum adoptionis in libertate. Quod autem auriphrygium habet, *et gemmata est diversis in locis*,† et variis operibus ad decorem, illud insinuat quod propheta dicit in Psalmo: astitit Regina a dextris tuis in vestitu deaurato, circumdata varietate.

Durandus. lib. 3. cap. 3. num. 3.—Habet autem alba caputium, quæ est professio castitatis: habet etiam lingulam, quæ significat linguam sacerdotalem, qua ligat contumaces et absolvit pœnitentes.—*v. Georgium de Liturgia*, vol. 1. 137.

L'aube signifie la pureté de l'ame conformément a l'oraison *Dealba me domine*, qu'on dit en s'en revétant, et comme elle se blanchit dans l'eau, et avec des grands soins, cela nous marque que nôtre pureté nous vient de l'eau spirituelle, des larmes qu'une sainte penitence nous fait couler de nos yeux, et

* In a decree attributed to Pope Leo IV. about the middle of the ninth century, "Nullus in alba, *qua in usu suo utitur*, missam cantare præsumat." Again, in the synodical statutes of Riculfus, bishop of Soissons, end of the same century, "Ut nemo illa alba utatur in sacris mysteriis, qua *in quotidiano vel exteriori usu induitur*."

† Albes were frequently jewelled in the apparells during the middle ages.

sur tout du sang de l'agneau sans tache, dans laquelle les âmes innocentes ont blanchi leur vêtement, comme dit St. Jean; dealbaverunt stolas suas in sanguine agni.—*Explication du Breviaire et du Missel par M. Raymond Bonal, prêtre de Lyons*, 1679.

Prayers recited by the Clergy in putting on the Albe.—In Missa Illyrica hæ sunt: Circumda me, Domine, fidei armis, ut ab iniquitatem flagitiis erutus, valeam æquitatem et justitiam custodire. In codice S. Dionysii sub Carolo Magno: Conscinde, Domine, saccum meum, et circumda lætitia salutaris tui.—In Pontificali Prudentii Episcopi Trecensis: Indue me, Domine, vestimento salutis, et indumento justitiæ circumda me semper.—In Sacramentario Moylacensis monasterii annorum 800. Indue me, Domine, vestimento salutis, et indumento justitiæ circumda me semper,—*Georgius de Liturgia.*

Roman Missal.—Dealba me Domine et munda cor meum: ut in sanguine agni dealbatus, gaudiis perfruar sempiternis.

Extracts from Rocquillot Traité Historique de la Liturgie.—La tunique de lin, on d'antre toile, etoit fort en usage à Rome et dans tout l'empire. Elle etoit longue jusqu'aux pieds; les Grecs à cause de cela l'appeloient *Poderis*, et les Latini *Talaris* ceux-ci luy donnèrent aussi le nom D'Alba, parce qu'elle étoit de couleur blanche, don est venu le nom D'Aube qu'elle porte aujourd'hui les évêques, les prêtres, les diacres, les soudiacres et les lecteurs en etoient revêtus dans leurs fonctions, et durant tous le temps du sacrifice.

Les prêtres et même les clercs inferieurs portérent l'Aube dans l'usage commun aussi bien en France qu'en Italie. Cela paroit visiblement dans un homélie de Leon IV. de cura Pastorali dans les statuts ou capitulaires de Riculphe évêque de Soissons.

Extracts from De Moleon's Voyages Liturgiques.—St. Martin de Tours.—En les grands fêtes de sept chandeliers l'officiant, le chantre et le maître d'ecole, le chambrier et le chefcier ont encore *l'ancien habit de chœur,* c'est a dire, l'amit et l'aube avec la ceinture sous la chappe *le surplis qui n'est que l'aube racourcie,* étant beacoup posterieur au temps de la sécularisation de cette église.

Notre Dâme de Paris.—L'on voit encore aujourd'hui que les enfans de chœur, qui n'ont point changé les anciens rits, ont encore retenu l'aube, mais aussi que les choristes ou chappiers la portent encore dans cette église durant l'octave de Pâque.

St. Maurice D'Angers.—Il y a à la Messe trois diacres et trois soûdiacres, savoir les quatre revêtus dont nous avons parlé, et deux chanoines qu'on appelle grand diacre et grand soûdiacre. Le celebrant et ces deux ci *le servent d'amicto et d'aubes parées.*

St. Agnan D'Orleans.—Le celebrant, le diacre et le soudiacre se servoient *d'aubes parées à la messe.*

Abbaye de Port Royal.—L'aube a des paremens en bas conformes aux ornements: ce qui s'appelle dans les brefs alba parata, *on s'en sert encore aujourd'hui dans les eglises cathedrales et dans les anciennes abbayes.*

St. Jean de Lyon.—Aux jours du Saint Sacrement et de St. Jean Baptiste, après un salut et la benediction donnée l'officiant revêtu de chappe reporte processionellement le saint sacrement dans l'eglise paroissiale de Sainte Croix, précedé du soudiacre chanoine comte ayant la mître en tete, *et de petits orfrois de tunique sur son aube.**

Claude de Vert explication des cérémonies de l'église, t. 2 —A Saint Sauve de Montreuil de l'ordre de St. Bénoist, au diocèse d'Amiens, l'on conserve une aube très ancienne ornée par le haut d'une bande, au defaut de la chasuble, pour garnir cet endroit et le faire de meme parure que la chasuble. Bien plus *en plusieurs eglises du royaume* et chez les Jacobins, *ou pare aussi pour la meme raison, le bas de l'aube par devant et par derriere et pareillement le bout des manches* et cest ce que les anciens

* In Picart's Cérémonies Religieuses, vol. 2. is a plate representing the procession on Palm Sunday, with the celebrant and assistants before the door of the church, singing the Gloria laus, &c. They are all vested in apparelled albes, similar to those figured in old illuminations; and what is very remarkable, their heads are covered with apparelled amices. (*See* Amice.) This work of Picart's was published about the same time as De Moleon's Voyage, and the illustrations are evidently taken from the French churches.

ordinaires appellant une aube parée. L'amict est semblablement garni d'une bande de la même êtoffe, *comme il est encore usité dans toutes les anciennes eglises et parmy les jacobins.* Le parement dont nous parlons regnoit même autrefois tout autour de l'aube ainsi qu'au tour des manches comme on le voit à Senlis à l'aube de St. Frambourd qui vivoit au septième siècle,* ces parements sont nommez a Paris *plages*, Plagulæ, ce qui signifie des bandes ou bordures.

These observations of De Vert, on the apparells of albes are exceedingly interesting, as they prove the use of these beautiful and appropriate ornaments, down to the early part of the eighteenth century, and there is no doubt of their having continued till the destruction of the churches in the great Revolution. In the treasury of the cathedral church of Sens, the albe used by the blessed Thomas of Canterbury, when an exile from England, is yet preserved. It is long, full, and ornamented by purple and gold apparells, of a quadrangular form.

These apparells were not peculiar to any country, we find them in England, France, Germany, Spain, and Italy. They are invariably represented on the sepulchral effigies of Roman ecclesiastics, executed previous to the sixteenth century, and many of these monuments remain in the most perfect state in the various churches of Rouen, existing testimonies of the ancient practice. These apparelled albes are also figured on Roman Pontificals of *the latter part of the sixteenth century*, and in illuminated MSS. of the same period.

Extracts from Georgius de Liturgia Romani Pontificis.—It was the custom antiently for the albe to be ornamented with orphreys and bands (grammæ), which custom Anastasius the Librarian has observed in the Life of Benedict III, where he relates, that the King of the Saxons, when at Rome, offered to the Blessed Apostle Peter various gifts, among which were *albes all of silk, apparelled, and with golden orphreys.*

St. Angilbert, Abbot of Centule, gave to the Church of his Monastery, A.D. 800, *six Roman albes, adorned with gold, with amices to them, and* 260 *albes of linen.* Leo of Ostia relates, that Victor III. dying A.D. 1087, left to the Monastery of Casino various sacred ornaments, and among them, two large albes (camisi), with gold on them, together with their amices, and seven others of silk. Falco, the imperial judge, A.D. 1197, offered to the Church of St. Margaret, near the city of Vigiliæ, one amice, with a large orphrey (frisium), and one albe with lined orphreys (gramatis frisiis.) The albe in which Boniface VIII. was buried is thus described:—the alb or camise, was of fine cambric, with apparells (fimbriis) before and behind the vest, which apparells are three and a-half palms in breadth, and one palm in depth, and on them are embroidered, in silk and gold (in work called Riccamo), the following subjects, viz.: the Annunciation, Visitation, Nativity, Vision of Angels to the Shepherds, and others. The albe came down to the feet, and on the breast was an apparel with a figure of the Annunciation.

Extracts from English Authorities relative to Albes.—*St. Peter's Church, Sandwich.*—For making of ye Paruris of ye childryn awbys, and fore ye settyng on yeroff, vi*d*—for iii quarters of a yerd of rede bokeram for ye same paruris viii*d.*—for washing of an awbe and an amyce parteying to the vestment of the garters and flour de lice, and for *sewing on of the parelles of the same* v*d.*†—*Boys's Collection*, p. 364.

Gunton's History of the Church of Peterburgh.—Red albes for Passion week 27.—Item, 8 albes, with crowns and moons.—Item, 14 red albes.—Item, 40 blue albes of divers sorts.—Item, 27 other albes, to be worn on single feasts.—Item, 6 albes, with Peter keys.—Item, 6 albes, called the kydds.—Item,

* Albes, richly apparelled all round the bottom, are figured in the Benedictional of St. Ethelwold. Also in two figures of Saxon Priests given by Strutt, in his Manners, Customs, &c. of the Inhabitants of England, plate 27, from the register of Hyde Abbey. Schnebbelie, in the Antiquaries' Museum, has figured the Life of St. Guthlac, from an early parchment roll; and in the eighteenth subject, representing the dedication of Crowland Abbey, an abbot is habited in an albe, apparently jewelled round the bottom edge.

† From this item it is evident that the apparells were taken off when the albes were washed.

7 albes, called Meltons.—Item, 6 albes, called Doggs.—Item, 1 old albe, richly embroidered.—Item, 8 albes, with apples of cloth of gold.—Item, 8 albes, with apples of blue tissew.—Item, 5 old albes, with red tissew.—Item, 8 albes, embroidered with vines.—Item, 14 albes, embroidered with divers sorts.—Item, 30 albes of old cloth of Bandkyn.—Item, 9 albes, embroidered with green.—Item, 14 green albes, with counterfeit cloth of gold.—Item, 4 albes, called Ferial white.—Item, 7 albes, called Ferial black.

This is the most curious list of albes I have ever met with, and is one among the many proofs of the use of coloured albes in the English church; but I have not found any document which mentions this practice on the continent.

St. Paul's Cathedral, London.—Item, Una alba cum toto apparatu bene breudato, cum ymaginibus coronationis Beatæ Virginis anterius; et ymaginibus Baptistæ Petri et Pauli a leva; et Magdalenæ, Catherinæ, Margaretæ: et a parte posteriori Trinitatis cum tribus angelis ad levam; et Thomæ et Stephani et Laurentii ad dextram.

Item, Una alba cum parura breudata anterius cum ymaginibus beatæ Mariæ, Margaritæ, Magdalenæ, Katharinæ, S. Fidis; et a parte posteriori cum ymagine salvatoris, Petri, Pauli, Andreæ, et Bartholomæi; et cum toto alio apparatu breudato de ymaginibus virginum, ex dono Radulfi de Baudak —Decani Ecclesiæ S. Pauli, ut cum illis celebretur in festis beatæ Mariæ.*

Item, Una alba cum paruris consutis de serico, cum nodulis et cum crucibus in medio nodulorum de nigro serico.

In the first Prayer-book of Edward the Sixth, amongst things retained for the use of the church, 30 albes to make surplices for the ministers and choristers. Previous to the schism, the choristers of the cathedral and abbatial churches were habited in albes while serving in choir.

Cathedral Church of Lincoln.—Item, 3 albes, one of the albes lacking his apparell.—Item, 3 albes, with all their apparell.—*Dugdale's Monasticon Anglicanum.*

The albes in the Lincoln inventory are all mentioned with the separate suits of vestments to which they belonged; occasionally we find three albes plain, that is, without apparells. In the first Prayer Book of Edward the Sixth, the celebrant is ordered to be attired in an albe *plain*, with a vestment.

In the inventory of the plate, jewels, and ornaments belonging to the late Priory of Ely, exclusive of what had been taken away for the king's use,—item, 37 albes, with the apparells, and 20 albes without apparells.

References to some authorities for the form and ornaments of ancient albes.—Benedictional of St. Ethelwold.—Gough's Sepulchral Monuments, vol. ii. p. 23. 53. 81. 143. 116.—Waller's Brasses, Plates. —Cotman's Brasses: West Lynn Church, Brisley Church, Heylesdon Church.—Morgan's Sphere of Gentry, p. 70, Second Book.—Strutt's Manners and Customs, vol. i. plate 7, fig. 5. 27. fig. 4. 57. 64. fig. 1. 66. vol. iii. p. 27.—Strutt's English Dresses, vol. i. p. 25. 48. 68.—Strutt's Regal Antiquities, Supplement, plate 7. 10. 11.—Picart's Ceremonies Religieuses, vol. ii. Procession des Rameaux. In this plate, the officiating clergy are in apparelled albes, and the acolyths in plain. The plate beneath this, representing a procession of the Fête Dieu, is curious from the albes being bordered all round the lower edge with narrow lace: this must have been about the period when such edging was first introduced.—Ciampini de Cryptis Vaticanis, contains several plates of ecclesiastics in apparelled albes.

Altar. (See Plates LXX. LXXI. LXXIII.) The place whereon the holy Eucharistic Sacrifice is offered.

* These albes are very similar to that described by Georgius, as belonging to Boniface the Eighth. It is beyond a doubt that much of the embroidery used at Rome was sent from England, and it is more than probable that this splendid albe was of English work.

In primitive times there was but one altar in each church, and this was placed immediately in front of the apsis, where the bishop and clergy sat in a semi-circle.

There is also good reason to believe that these altars were often constructed of wood, overlaid with precious metals. Stone altars were occasionally used at a very early period, but they were not enjoined till the sixth century, and these were generally open, consisting of slabs supported by pillars, beneath which the relics of the saints were deposited in small shrines. To protect them from dust, or irreverence, curtains were suspended, hung on small rods, inside the altar; and these, subsequently, suggested the idea of ornamenting the altar fronts with embroidered hangings, which were called the antependium or frontal. *See* ANTEPENDIUM.

The ancient altars stood under a Canopy, called a ciborium, supported on four pillars, and surmounted by a cross. To these four pillars rods were fixed at the height of a few feet from the pavement, and from them other curtains of costly stuff were suspended, and occasionally drawn during the celebration of the Divine Mysteries. These ciboria yet remain in some of the Roman churches, but we have no authentic account of them in England, although it is more than probable that they were introduced with the mission of St. Austin. *See* CIBORIUM.

The ancient altars were all detached, without any screen or reredosa behind them. But after the thirteenth century they were invariably fixed against a wall, or stone screen. In this country altars may now be constructed with equal propriety in the following different manners:—

1. Of four stone walls, supporting a stone slab, with a frontal of embroidery, chased metal or mosaic work. It is necessary, however, in constructing an altar of this description, to leave a hollow space in the centre, and to bore apertures for the admission of air.

2. Four or six low pillars of stone, marble, or metal, standing on a raised base, supporting the slab.

3. Stone corbels, projecting from the wall, with angels or other imagery, on which the altar stone rests. This method is only available for small altars.

4. Stone walls, with the front divided into compartments, with niches and images somewhat after the fashion of a high tomb. The first existing example of this kind, is the high altar of the Minster, Cologne.

Care must be taken in altars of this description, to give the slab a good projection, or the vestments of the officiating clergy will be chafed and injured by the carved ornaments. There should also be a contrivance for the occasional suspension of an antependium. In all cases the slab must be *of one stone*, without fracture or blemish.

The wall behind the altar may be enriched by niches filled with sacred images, or garnished by a low reredos, called a Super-altare, made of oak, gilt and panelled, or of precious metals, enamelled and jewelled. *See* SUPER-ALTARE.

Sometimes the wall was simply hung with needle-work, varied with the festivals, or decorated by a triptych, with folding leaves, painted on both sides, to be opened during the time of offering the Holy Sacrifice. *See* DOSSELL AND TRIPTYCH.

Curtains should be hung on either side of the altar, about eighteen inches from the ends: these may be supported either by irons fixed into the wall, or rods running from the wall to upright shafts on each side of the altar, supporting images of angels with lights.

The following treatise on Altars is extracted from *Traité Historique de la Liturgie Sacrée*, par M. L. André Bocquillot, *pp.* 81—112.

"Les Evangélistes en racontant l'Histoire de l'Eucharistie, nous apprennent que Notre Seigneur JESUS-CHRIST se servit de la Table commune sur laquelle on luy avoit servi à souper: ainsi le premier Autel de la nouvelle Loy a été certainement une Table commune, et apparemment de bois comme les autres. Ce que saint Luc dit de l'institution des Diacres, qu'ils furent établis pour servir aux Tables, donne lieu de croire que les Apótres célébroient aussi les saints Mystéres sur des Tables semblables à celles dont ils se servoient pour manger. Mais cette Table, quoique commune par sa forme et sa matiére, ne laissoit pas d'être appellée Autel par saint Paul: *Nous avons*, dit-il, *un Autel dont ceux qui*

rendent encore un culte au Tabernacle Judaïque, *n'ont pas pouvoir de manger.* Lors même que ce saint Apôtre donne à l'Autel du Seigneur le nom de Table, il le donne aussi en même-tems aux Autels des démons: "Vous de pouvez," dit-il, "participer à la Table du Seigneur et à la Table des démons." Et pour montrer que les Tables dont il parle en cet endroit, sont des Autels, il n'y a qu'à voir ce qu'il venoit de dire auparavant. "Ceux qui mangent de la Victime immolée, ne prennent-ils pas ainsi part à l'Autel?" Et c'est de-là qu'il conclud avec raison qu'on ne peut donc participer à la Table du Seigneur et à la Table des démons.

Il y a beaucoup d'apparence que durant les persécutions les Evêques et les Prêtres ont imité la simplicité des Apôtres, en prenant pour Autel une Table commune de bois ou de pierre, telle qu'ils la trouvoient sur les lieux où ils vouloient célébrer les saints Mystéres. On pût bien en dresser par tout où l'on bâtit des Eglises dans le troisiéme siécle; mais l'on ne sçait si ces premiers Autels érigez a l'honneur de Jesus Christ étoient de bois ou de pierre, ni même s'ils étoient fixes. Les reproches que les Payens faisoient aux Fidéles, et l'aveu de ceux-ci, qu'ils n'avoient point d'Autels, donnent lieu de croire que nos Autels alors n'étoient point fixes; mais que ce pouvoit être des Tables de bois que l'on pouvoit transporter facilement d'un lieu dans un autre. Ce n'est donc que depuis la paix de l'Eglise, et sous Constantin, que l'on peut assûrer que nos Autels ont été fixes dans nos Eglises. Alors on les faisoit de toutes sortes de matiéres indifféremment, d'or, d'argent, de marbre, de jaspe, de pierre, ou de bois. On dit que le Pape saint Sylvestre ordonna dés-lors qu'ils seroient de pierre; mais on le dit sans preuves, aucun ancien Auteur n'ayant jamais fait mention de ce prétendu Decret. L'Auteur du Livre Pontifical qui parle tant de saint Sylvestre, ne dit pas un seul mot de ce Decret; ce n'est pas manque d'occasion d'en parler, puisqu'il dit que Constantin fit faire plusieurs Tables d'Autels d'argent. A quoi bon cette dépense s'il eut été défendu de se servir d'Autel d'argent, ou de toute autre matiére que de pierre? Prés de cent ans aprés saint Sylvestre, les Papes Sixte III. et Hilaire, firent faire chacun un Autel d'argent. Anastase de Bibliothécaire qui rapporte ces faits, ignoroit donc encore dans le neuviéme siécle le prétendu Decret de saint Sylvestre.

Dans les Eglises d'Afrique les Autels étoient communément de bois, comme nous l'apprennent saint Optat et saint Augustin. Ce dernier racontant les cruautez que les Donatistes exercérent de son tems contre un Evêque Catholique nommé Maximien, dit, qu'ils brisérent sur luy l'Autel de son Eglise dans lequel il s'étoit caché, et que des morceaux du bois de cet Autel ils le battirent si cruellement, qu'il remplit de sang le lieu où il étoit. J'avouë qu'il n'est fait mention que d'un seul Autel en ce passage de saint Augustin; mais saint Optat va parler en général du grand nombre d'Autels brisez par la fureur impie des Donatistes, comme s'il n'y en avoit point eu d'autres que de bois. Aprés avoir demandé à ces furieux, pourquoi ils avoient rompu les uns, raclé les autres, et emporté les autres, il répond luy-même par cette espéce d'ironie: "Pour moi," dit-il, "je crois que vous avez brisés les Autels dans les lieux où vous aviez abondance de bois, et que dans ceux où le bois étoit rare, vous vous êtes contenté de les racler."

Le passage de saint Augustin marque visiblement que les Autels de bois étoient creux, et qu'ils s'ouvroient et se fermoient, puisqu'un homme pouvoit se cacher dedans. C'étoit comme une espéce de coffre; aussi Grégoire de Tours luy donne-t-il ce nom, en parlant de l'Autel de bois de sainte Croix de Poitiers. Les Autels de pierre, et d'autre matiére, étoient aussi creux, et non de massonnerie solide comme les nôtres. L'Autel de l'Eglise d'Iréne à Constantinople étoit creux, puisque saint Aléxandre, Evêque de cette Ville, *se prosterna contre terre sous cet Autel*, pour demander à Dieu qu' Arius fût puni du scandale qu'il avoit excité. Ce vuide des Autels servit dans la suite à enfermer les Reliques des Saints, et elles y étoient disposées de maniére qu'on pouvoit les voir par une petite ouverture qui étoit ou derriére l'Autel, ou par les côtez. Celuy qu' Angelbert Evêque de Milan, fit faire vers le milieu du siécle, avoit deux petites Portes par les côtez, et une petite ouverture derriére par où l'on pouvoit voir les saintes Reliques qui étoient dedans.

Dans le seiziéme siécle les Autels qu'on érigeoit étoient encore creux et concaves, et l'on y mettoit des corps entiers de Saints quand on en trouvoit; mais l'on cessa d'y laisser des ouvertures par où l'on

pût voir les Reliques, et l'on fit prudemment: les nouveaux Hérétiques prêchoient déja contre la vénération des Saints et de leurs Reliques, et il étoit aisé de voir qu'ils s'emporteroient jusqu' à les profaner, comme ils ont fait dans la suite. Cette sage précaution des Evêques du seiziéme siécle, et du suivant, qu'on ignoroit faute d'attention, a fait que dans nôtre siécle, on s'est mis dans la tête que ces Autels, qui paroissent n'avoir point de Reliques, n'avoient pas été consacrez, que sans doute il n'y avoit point de Reliques dedans, et qu'il ne falloit plus y célébrer la Messe. Cependant il se trouve de ces Autels très-riches en Reliques, quand ils viennent à être démolis, ou exprés ou autrement. Ce qui arriva à Autun le 25. Février de l'année derniére 1699. est une preuve évidente de ce que je dis. Dans l'ancienne Eglise Cathédrale, derriére le grand Autel, il y en avoit un plus petit, dont la Table étoit de marbre. Il tomba le jour que je viens de marquer, de grosses pierres de la voute sur cet Autel, qui brisérent la Table en plusieurs piéces. Un Chanoine vint sur les lieux, s'approcha de l'Autel brisé, apperçut une boëte d'étain, l'ouvrit et y trouva une attestation écrite en parchemin, portant que cet Autel avoit été consacré le deux d'Avril 1530. par Jacques Huraut, Evêque d'Autun, lequel y avoit mis le corps entier de saint Racho Evêque. Aprés une assemblée de Chapitre, on vint dans cette Eglise, on leva tous les morceaux de la Table brisée, au dessous de laquelle immédiatement on trouva la tête, et tous les ossemens de ce saint Evêque d'Autun, envelopez fort proprement d'une ancienne étoffe, parsemée de diverses figures et couleurs. L'on transféra ces saintes Reliques dans la nouvelle Cathédrale, où il se fait, dit-on, depuis ce tems beaucoup de miracles. Cette histoire que j'ay crû devoir rapporter ici en preuves, doit porter les Evêques et leurs grands Vicaires à ne pas interdire des Autels, pour cela seul qu'ils n'y trouvent pas les mêmes marques de consécration qu'on éxige aujourd'hui, sur tout si ces Autels sont bien placez, et dans des Eglises anciennes.

Tous les Autels ne se fermoient pas neanmoins, comme ceux dont je viens de parler. Il y en avoit un grand nombre qui étoient posez sur des colomnes: les uns n'avoient pour appuy qu'une seule colomne. Tel étoit l'Autel de pierre de Nôtre-Dame de Blacherne à Constantinople. D'autres étoient posez sur plusieurs colomnes, les uns plus, les autres moins, et c'étoit anciennement l'usage le plus commun, comme il paroît visiblement par ceux qui restent encore dans les Cryptes ou Chapelles souterraines de Rome. Il y en a même quelques-uns en France. Celuy de Chartres qui est de jaspe est posé sur six colomnes de même matiére. Synésius Evêque de Ptolémaïde, suppose que ces Autels étoient communs de son tems: "J'entreray," dit-il, "dans le Temple de Dieu, je tourneray autour de l'Autel, j'arroseray le pavé de mes larmes, *j'embrasseray les sacrées colomnes qui soûtiennent la Table immaculée.*" On voit la même chose dans la Lettre circulaire où le Pape Vigile raconte la violence qu'on luy avoit faite dans l'Eglise de sainte Euphémie. "Comme nous étions là," dit-il, "et qu'on commençoit à nous tirer par les pieds, *nous nous attachâmes aux columnes de l'Autel*, et la Table en fut si fort ébranlée, qu'elle seroit tombée sur nous sans les mains de nos Clercs qui la soûtinrent." Il y a grand nombre d'autres exemples dans l'Histoire Ecclésiastique de ces Autels appuyez sur des colomnes et vuides par dessous, que nous pourrions rapporter pour prouver que ceux qui sont d'une massonnerie pleine et solide sont nouveaux. Mais s'il y a des gens à qui ce que je viens de dire ne suffise pas, je les renvoye aux Rubriques mêmes du Breviaire Romain, qui supposent visiblement que l'ancien usage des Autels vuides par dessous dure encore. C'est dans l'Office des Ténébres, en parlant des cierges du Chandelier triangulaire. Les Rubriques veulent que le dernier cierge soit caché sous l'Autel au coin de l'Epître, pendant l'Antienne *Traditor. Sub altari absconditur in cornu Epistolæ.*

Toutes les fois qu'on célébroit les saints Mystéres, il y a beaucoup d'apparence que la sainte Table étoit couverte d'un voile de toile ou d'étoffe dés les commencement. La propreté le demandoit; et ce voile ou cette nappe étoit encore plus necessaire dans des siécles où il y avoit plus de fragmens d'Hosties à recueillir qu' à présent. Je ne rapporte point en preuve de cet usage le Canon, *si per negligentiam*, qui suppose que dés le second siécle il y avoit trois nappes sur l'Autel comme aujourd'hui, outre le Corporal qu'on mettoit par dessus; car ce Canon est faussement attribué à saint Pie par l'Auteur des fausses

Décrétales si décrié parmi les Sçavans. Le Canon *Consulto*, vient de la même source, et n'a pas plus d'autorité, quoi qu'il soit cité par des Auteurs du neuviéme siécle, et des suivans; et quoique divers Breviaires attribuent comme luy à saint Sylvestre d'avoir ordonné qu'on se servît d'un linge, et non d'un voile de soye, ou d'autre étoffe dans les saints Mystéres, pour mieux représenter le linceul dans lequel le Corps du Seigneur avoit été enseveli. Il faut donc chercher ailleurs de meilleures preuves que celles-là.

Saint Optat nous en fournit une bien claire et bien forte. Il se moque de la folie des Donatistes, qui pour purifier les Autels des Catholiques, les racloient. Aprés leur avoir demandé pourquoi ils en usoient ainsi, et s'ils appréhendoient que nos Prêtres eussent touché l'Autel en célébrant, il ajoûte: "Qui est celuy d'entre les Fidéles qui ignore que la Table est couverte d'un linge toutes les fois qu'on célébre? *Quis fidelium nesciat in peragendis Mysteriis ipsa ligna linteamine cooperiri?* On a bien pû toucher ce linge ou ce voile," dit-il, "mais l'on n'a pû toucher le bois qui en est couvert. *Velamen potuit tangi, non lignum.* Si l'attouchement du linge a pû pénétrer jusqu'au bois, il a pû aussi pénétrer du bois à la terre. Que ne fouïssiez-vous donc la terre comme vous raclez le bois." Peu aprés cet Evêque donne le nom de *Palle* à ces linges d'Autel. "Vous nous avez ôté," dit-il, "les Palles et les Livres sacrez. Pour purifier les Palles, vous les avez lavées; mais qu'avez vous fait pour purifier les Livres? Quoi, vous lavez la Palle, et vous ne lavez pas le Livre? *Pallam lavas, codicem non lavas.*" C'est donc une chose indubitable et certaine qu'on mettoit une nappe sur l'Autel pour célébrer les saints Mystéres. Ce n'est point un usage nouveau ni particulier aux Eglises d'Afrique; car cet Evêque en parle comme d'une chose qu'aucun Fidéle ne peut ignorer. *Quis fidelium nesciat?*

Cette nappe d'Autel n'étoit autre chose que ce qu'on a appellé depuis le Corporal, parce qu'elle sert au Corps du Seigneur. Elle couvroit tout l'Autel, comme il paroît dans ce passage. L'Ordre Romain le dit précisément en luy donnant le nom même de Corporal. Le Diacre prend le Corporal dessus le Calice, et l'ayant mis sur l'Autel à sa droite, il jette l'un des bouts au second Diacre qui l'étend avec luy. Le sixiéme Ordre Romain dit que ce Corporal doit être de lin, pour mieux ressembler au linceul dans lequel fut enseveli le Corps du Seigneur, et qu'il doit couvrir toute la surface de l'Autel: ainsi l'on ne peut pas douter de la vérité de cet ancien usage; mais l'on peut douter s'il y avoit sous le Corporal une autre nappe ou de linge ou d'étoffe. Saint Optat ne fait mention que d'un seul voile ou Corporal; et comme son raisonnement auroit eu encore plus de force contre les Donatistes, si l'Autel avoit été couvert de deux nappes au lieu d'une, il y a lieu de croire qu'on ne se servoit que d'une, au moins en Afrique.

Parmi les Grecs on en mettoit davantage, si nous en croyons Siméon de Thessalonique, et le Père Goar, qui assûrent que leur maniére ancienne de couvrir les Autels y subsiste encore. Ils mettoient à chaque coin de l'Autel un morceau de drap, qui portoit le nom et l'image d'un Evangéliste: à cause de cela on appelloit ces quatre pans de drap Evangélistes. Par-dessus on mettoit une première nappe de toile, qu'ils appelloient *ad carnem*, parce qu'elle représente le linceul dans lequel Joseph d'Arimathie ensevelit le Corps de Nótre Seigneur. Sur cette nappe on en mettoit une seconde de fil plus déliée, et sur celle-ci le Corporal. Il y avoit donc deux nappes sur l'Autel dans l'Eglise Grecque, outre le Corporal qu'on étendoit encore par-dessus. Siméon de Thessalonique donne des raisons mystiques de ces divers linges d'Autel, qui selon toutes les apparençes ne tomboient pas dans l'esprit des Romains durant les neuf premiers siécles: car excepté le Corporal qui étoit de toile, ils couvroient leurs Autels plûtôt de tapis d'étoffe précieuse que de nappes.

Anastase le Bibliothécaire dit que l'Empereur Constans étant à Rome dans l'Eglise de saint Pierre, il y fit présent d'une couverture de drap d'or pour couvrir l'Autel, où l'on célébra la Messe. Le même Auteur rapporte un grand nombre de présens de cette sorte, faits par les Papes, et par d'autres, pour couvrir les Autels. Le nom qu'il leur donne, et la maniére dont il en parle, ne permettent pas qu'on entende cela de paremens d'Autel, semblables à ceux dont on se sert aujourd'hui. Il falloit qui ces tapis couvrissent entiérement l'Autel, la Table, le devant, le derrière et les côtez: aussi les appelle-t-il *vestes*

altaris, les robes de l'Autel. Il y a des Eglises où l'on voit encore de ces anciennes couvertures d'Autel, qui servent tout ensemble de nappes et de paramens. Il y en a une de toile d'or dans l'Abbaye de la Chaise-Dieu en Auvergne, dont on se sert aux Fêtes solemnelles.

Il en étoit de même dans nos Eglises de France, comme nous l'apprenons de saint Grégoire de Tours. Il dit que des scélérats étant entré la nuit dans le Monastére de sainte Croix de Poitiers, dans le dessein de tuer l'Abbesse, celle-ci ne pouvant se sauver, parce qu'elle étoit goutteuse, se fit porter devant l'Autel de sainte Croix. Sa Prieure nommée Justine, avec d'autres Sœurs, la cachérent sous la Palle qui couvroit l'Autel. *Justina præposita cum aliis sororibus Pallâ altaris . . . . Abbatissam operit.* Si ce voile ou ce tapis n'avoit point couvert l'Autel de tout côté, il est évident que l'Abbesse n'auroit pas été cachée aux assassins qui la cherchoient. C'est donc un fait certain qu'en France, comme à Rome, la couverture d'un Autel l'embrassoit entiérement. Il est encore évident par ce récit, que l'on couvroit l'Autel hors le tems même des saints Mystéres : car on ne songeoit pas à les célébrer lorsque ces Religieuses apportérent leur Abbesse à l'Eglise ; mais peut-être avoient-elles aussi apporté la Palle de l'Autel : il n'y a pas d'apparence ; car s'il eût été rare de voir un Autel couvert, ceux qui cherchoient l'Abbesse, auroient eu quelque défiance en voyant cet Autel couvert de sa Palle, à une heure où il ne devoit pas l'être.

Outre cette couverture d'Autel, nous avons déja dit qu'à Rome on se servoit d'un Corporal de toile qui couvroit toute la Table sainte, et c'étoit sur ce Corporal étendu qu'on disposoit par ordre toutes les oblations. Je n'oserois assûrer qu'on fît la même chose en France dans les six premiers siécles : car je ne vois aucun témoignage de nos anciens Auteurs qui prouve qu'ils étendissent un Corporal de toile sur la premiére couverture de l'Autel. Peut-être que cet usage étant général dans les autres Eglises de Gréce, d'Afrique et de Rome, on a quelque droit de penser qu'il étoit aussi pratiqué dans les Eglises de France. Mais comme elles avoient un usage particulier de couvrir les dons sacrez, différent des autres Eglises, elles pouvoient encore avoir celuy de se servir d'un Corporal d'étoffe dans les saints Mystéres, quoique les autres Eglises se servissent d'un Corporal de lin ou d'autre toile. Nous voyons comment nos ancêtres couvroient les Oblations, dans le récit que fait Grégoire de Tours d'un songe qu'il avoit eu. " Je songeois," dit-il, " que j'étois dans l'Eglise, et que je célébrois la Messe. L'Autel et les Oblations étoient déja couverts du voile de soye, *pallio serico* . . . . lorsque je vis entrer le Roy Gontram, qui crioit : Qu'on tire cet homicide de l'Autel de Dieu . . . . Ayant ouï ces paroles, je me tournay vers vous, et je vous dit : Tenez le voile dont les dons sacrez sont couverts, de peur qu'on ne vous tire hors d'ici. Vous prîtes le voile ; mais la frayeur vous empêchoit de le tenir fortement. Cependant j'exhortois le Roy à ne vous point faire violence ; mais sur ce qu'il résistoit à tout ce que je pouvois dire, vous lâchiez le voile pour vous mettre derriére moy, &c."

J'ay rapporté avec un peu d'étenduë ce passage de Grégoire de Tours, afin que nous puissions mieux découvrir de quoi et comment nos Autels étoient ornez et couverts autrefois dans la célébration de la Messe. Il est certain que ce que cet Historien appelle ici *Pallium et Palla altaris*, la Palle de l'Autel n'est qu'un seul et même voile ; que ce voile étoit de soye et non de toile ; qu'il étoit plus long et plus large que l'Autel, puisqu'il devoit le couvrir ; qu'on ne le mettoit point sous les dons sacrez, mais dessus pour les couvrir et empêcher qu'on ne les vît. Voilà, ce me semble, dequoi l'on ne peut point douter. Mais peut-on conclure de là qu'il n'y avoit sur l'Autel que ce seul voile, qu'on ne mettoit qu'aprés l'offrande ? Je ne le croi pas. Les Oblations étoient-elles placées sur la Table toute nuë ? Grégoire de Tours ne dit point qu'il n'y eût rien sur l'Autel avant qu'on y posât les Oblations. Il nous a dit qu'il étoit couvert d'une Palle hors le tems des saints Mystéres. On peut donc croire qu'on y laissoit au moins cette premiere couverture. Le passage même que nous examinons semble supposer qu'il y en avoit deux pour le moins : c'est dans la réponse que luy fit Eberulphe, aprés qu'il luy eut raconté son songe : " J'avois résolu," dit-il, " de tenir d'une main les Palles de l'Autel, *Pallas altaris.* Il y en avoit donc deux au moins, l'une sur l'Autel, immédiatement sur laquelle se mettoient les Oblations, et

l'autre qui les couvroit. La premiere est appellée la Palle de l'Autel, et l'autre la couverture du Corps du Seigneur, dans le Concile d'Auvergne, Canon 3. *Opertorium Dominici Corporis.* Il étoit défendu aux femmes de toucher celle-ci, que le Concile d'Auxerre appelle la Palle du Seigneur, pour la distinguer de la Palle de l'Autel qu'elles pouvoient toucher."

Nous voyons dans le Missel des François une Préface pour bénir les linges servans à l'Autel: mais Dom Mabillon dans l'édition qu'il en a donné, avertit que cette Préface peut être tirée de l'Ordre Romain, et que ce Missel est tout au plûtôt du septiéme siécle. Ainsi l'on pouvoit alors avoir changé l'ancien usage des Gaules de se servir de Voiles et Corporaux de soye pour les saints Mystéres, et avoir pris des Corporaux de toile pour couvrir et enveloper le Corps et le Sang du Seigneur, suivant les termes de cette Préface: *Benedicere consecrare-que digneris hæc linteamina in usum altaris tui ad tegendum involvendumque Corpus et Sanguinem Filii tui Domini nostri Jesu Christi.* Je ne sçay même si nos anciens François entendoient ce mot *linteamina altaris*, dans un sens si étroit, qu'ils ne l'étendissent pas jusqu'aux voiles de soye dont ils se servoient depuis long-tems pour couvrir les saints Mystéres. Ils pourroient fort bien avoir pris des Romains cette priére pour bénir les linges d'Autel, en l'appliquant aux Couvertures et Palles de soye et d'étoffe qui étoient en usage parmi eux. Ce qui fortifie à mon sens cette conjecture, c'est que depuis qu'on a séparé les Palles des Corporaux, en laissant le Corporal pour le Corps du Seigneur, et se servant de la Palle pour couvrir le Calice, nous voyons que toutes ces Palles sont d'étoffe dans nos Eglises de France, excepté celles que l'on a faites depuis le commencement de ce siécle, ou même depuis l'établissement des Séminaires.

Ce que je viens de dire des couvertures d'étoffe précieuse qui se mettoient sur les Autels à Rome, en France et ailleurs, ne convient manifestement qu'aux Eglises riches, mais pour les pauvres, et sur tout celles de la campagne, il y a beaucoup d'apparence qu'on se contentoit d'une couverture de toile et d'un Corporal. C'est pourquoi le Pape Léon IV. ne demande autre chose aux Curez, sinon de couvrir leurs Autels de linges tres-propres. *Altare sit coopertum mundissimis linteis.* Ce Pape n'avoit garde de défendre les couvertures d'étoffe, luy qui en fit faire une de soye, mouchetée d'or, pour l'Autel de saint Pierre. Le Concile de Reims cité par Burchard, et qu'on croit être de ce tems-là, ordonne la même chose que le Pape Léon: "Que la Table de Jesus-Christ," dit-il, "soit couverte de linges et de Palles propres."

Comme ce fut dans ce neuviéme siécle que parurent pour la premiere fois les fausses Décrétales, il y a beaucoup d'apparence que le Canon *Si per negligentiam*, fit impression sur l'esprit de ceux qui le reçûrent comme un véritable Decret du Pape saint Pie. Ceux-là commencérent donc les premiers à mettre trois nappes de toile sur l'Autel, conformément à ce Canon. Dans la suite des tems l'autorité des Décrétales, qui fut d'abord contestée par les plus habiles de nos Evêques de France, s'établit à la fin presque par tout. De-là vint le changement de la plûpart des anciens usages, et en particulier de celuy des Autels qu'on couvroit enfin en plusieurs Eglises de trois nappes de toile. Ce dernier usage subsiste depuis long-tems; il est quasi universel dans les Eglises d'Occident; il a été prescrit dans plusieurs Synodes, tant Diocésains que Provinciaux, tenus depuis le quinziéme siécle, dans les Missels, et dans les Cérémoniaux qui sont venus ensuite. Ainsi quoi-qu'on soit pleinement convaincu de la fausseté des Décrétales, cet usage venu d'une telle source, doit être retenu dans les Eglises où il l'observe de tems immémorial, selon la régle de saint Ambroise et de saint Augustin, que dans ces choses la coûtume du Peuple de Dieu doit nous tenir lieu de loy. Mais dans les Eglises où l'ancien usage d'une seule nappe s'étoit conservé jusqu'au siécle dernier, comme on le dit de celle de Lyon, je ne sçay de quoi on s'avise de mettre trois nappes sur l'Autel.

Ce fut aussi dans le neuviéme siécle qu'on commença d'exposer sur l'Autel les Reliques des Saints. Jusques-là on s'étoit contenté de les mettre sous la Table sacrée et dedans l'Autel, ou dans des Chapelles sous terre, sur lesquelles l'Autel étoit placé. L'on en mettoit aussi dans les Baptistéres, ou dans les Sacristies, ou dans des Armoires faites dans le mur à droite ou à gauche de l'Autel, ou dans des

Chapelles particulières qui tenoient au corps même de l'Eglise. Enfin l'on en mettoit presque par tout; excepté sur la Table sacrée, que l'on considéroit comme un thrône uniquement destiné et consacré à Jesus-Christ, et qui ne devoit être rempli et occupé que par luy seul. C'est pourquoi l'on n'y mettoit aussi ni Chandeliers, ni Images, ni Vases à fleurs, comme je vais le prouver. Ce n'est pas qu'on ne révérât comme on devoit les Reliques des Saints dés les premiers siécles. Au contraire, les Evêques les plus saints et les plus sçavans, avoient plus de respect pour ces précieux restes que nous n'en avons. Un peu de terre ou de poussiére de leurs tombeaux, un morceau de frange des tapis qui les couvroient, un mouchoir ou un morceau de taffetas, ou d'autre étoffe qu'on avoit suspendu quelques momens sur leurs sepulchres, étoient pour eux de précieuses Reliques. On nommoit ces Reliques *Brandea*, on les mettoit sous l'Autel ou dedans pour les consacrer, et ces Reliques faisoient des miracles comme les Corps mêmes des Saints qu'elles représentoient.

Ce n'est donc pas encore un coup, manque de respect pour les Reliques des Saints qu'on ne les plaçoit point sur l'Autel dans les premiers siécles. Saint Odon Abbé de Cluny, cite un fait rapporté par l'Abbé Bernon, qui montre que cet ancien usage duroit encore de son tems. Voici le fait. Les Reliques de sainte Galburge ou Gauburge, ayant été tirées du lieu où elles étoient, et posées sur l'Autel, aussitôt elles cessérent de faire des miracles. Quelque-tems aprés, la Sainte apparut à un des malades qui imploroient son assistance, et luy dit: Ce qui fait que vous n'étes point guéris, c'est que l'on a mis mes Reliques sur l'Autel du Seigneur, qui ne doit servir qu'aux saints Mystéres. Cette Sainte n'est pas la seule qui se soit offensée de voir ses Reliques placées sur l'Autel. Saint Bercaire Abbé de Montier-en-Der en fit aurant. Le Sacristain de l'Eglise où reposoient ses Reliques les ayant une nuit placées sur l'Autel, où sa dévotion particulière les trouvoit mieux, le saint Abbé luy apparut, et l'obligea par ses menaces de les reporter à leur place ordinaire. On croit avec raison que cet ancien usage a duré huit cens ans. Au commencement du neuviéme siécle on souffrit les Reliques sur l'Autel. Le Pape Léon IV. qui mourut vers l'an 847, le permit nommément, en défendant de rien mettre sur l'Autel, excepté les Chasses des Reliques le Livre des saints Evangiles, et la Boëte où le Corps de Seigneur est enfermé. Le Concile de Reims peu aprés fit la même défense, et en excepta aussi les Reliques et le Livre des Evangiles; et dans le siécle suivant, Rathier Evêque de Vérone, enjoignit la même chose à ses Curez, en insérant dans une Epître Synodale les paroles du Pape Léon IV. Ce n'est que depuis ce siécle que l'usage de mettre les Chasses de Reliques sur l'Autel est devenu commun. On peut donc y en mettre à présent, puisqu'il y a plus de six cens ans que l'Eglise le permet. Mais il seroit injuste de trouver mauvais que des Eglises Cathédrales et Collégiales s'en tiennent à l'ancien usage qu'elles ont toûjours conservé.

Pour ce qui est des Images, on n'a commencé d'en mettre sur l'Autel que depuis le dixiéme siécle, et peut-être long-tems aprés. Si le silence des Auteurs Ecclésiastiques de ces dix siécles n'est pas une preuve suffisante de ce fait, on ne peut disconvenir que les paroles de Léon IV. du Concile de Reims, et de l'Evêque de Véronne n'en soient une bonne et solide. Quoi de plus clair que ce que dit le Concile de Reims? Que l'on ne mettre rien sur l'Autel, que les Chasses des Reliques des Saints et les quatre Evangiles. *Nihil super eo ponatur nisi capsæ cum Sanctorum Reliquiis et quatuor Evangelia.* Si les Evêques de se Concile, si Léon IV. et l'Evêque de Véronne avoient eu la moindre pensée qu'on pût mettre des Images sur l'Autel, ils l'auroient spécifié aussi-bien que le reste; car il s'agissoit de régler ce qui se pouvoit ou ne ce pouvoit pas mettre ou laisser sur l'Autel. Ils font une défense générale de rien mettre sur la sainte Table, á laquelle ils apportent quelques exceptions; on doit donc conclure que tout ce qu'ils n'on pas excepté, est compris dans leur défense. Ainsi les Images, les Chandeliers, les Vases à fleurs, sont au rang des choses qu'ils ont défenduës de mettre sur l'Autel.

J'avouë néanmoins que Baronius et Binius ont crû que dés le sixiéme siécle on mettoit des Images sur l'Autel. Mais surquoi l'ont-ils crû? Sur un Canon du second Concile de Tours, qu'ils ont cru entendre, et dont le sens est difficile à découvrir. Voici le Canon: *Ut corpus Domini in altari non imaginario ordine, sed sub crucis titulo componatur.* Les habiles gens sont partagez sur l'intelligence de

ce Canon, et luy donnent deux sens plus naturels et plus vrai-semblables que celuy de Baronius, à présent abandonné de tous. Voici le premier sens: "Que les parcelles de l'Eucharistie qui sont sur l'Autel, ne soient pas disposées selon la fantaisie du Célébrant, mais en forme du croix." Ce sens paroît fort naturel, mais il suppose l'une ou l'autre de deux choses difficiles à prouver, ou que l'ont ait donné au pain non consacré le nom du Corps du Seigneur, ou que l'on ait attendu que la consécration fût faite pour disposer les Hosties sur l'Autel. Le second sens qu'on donne à ce Canon me paroît plus conforme aux termes du Canon, Le Voici: "*Que le Corps du Seigneur soit placé sur l'Autel ou au-dessus*, in altari, *sous la croix*, qui étoit placée au sommet du Ciboire, *et non pas au rang des Images*, ce'st-à-dire, à droite ou à gauche du côté des peintures qui ornoient les murailles et les colomnes voisines des Autels. Mais quoi qu'il en soit du vrai sens de ce Canon, toûjours est-il vrai qu'il ne peut servir de preuve qu'il y eût des Images sur l'Autel dans le tems qu'il a été fait, puisque de tous les sens qu'on luy donne, celuy-là est les moins naturel, le moins probable, le plus abandonné des Sçavans, et que d'ailleurs il est contredit par l'ancien usage de l'Eglise, suffisament prouvé par les autoritez que nous avons rapportées ci dessus.

Ces mêmes autoritez donnent droit de conclure aussi qu'il n'y avoit ni Chandeliers, ni Fleurs sur la sainte Table. Ce n'est pas que dés les premiers siécles on ne se soit servi de lumiéres dans les Eglises aux Offices même du jour. On en a des preuves certaines dans saint Jérôme, dans saint Paulín, &c. et j'ay déja montré dans le Chapitre précédent qu'il y avoit des lampes suspenduës des lustres, des chandeliers fixes; mais ils étoient placez par tout ailleurs que sur l'Autel, comme je l'ay déja dit. Pendant la Messe plusieurs Acolytes portoient des chandeliers avec des cierges allumez; mais ils les posoient à terre de la maniére que nous le dirons ailleurs. Il en étoit de même des fleurs, on en mettoit par toute l'Eglise, excepté sur la Table de l'Autel. On en posoit sur les tombeaux des Martyrs, d'où on les retiroit ensuite pour guérir les malades. On en faisoit des guirlandes pour couronner le faîte des Autels, c'est-à-dire, le dôme du Ciboire. On en attachoit aux murailles des Eglises, comme saint Grégoire de Tours le raconte du Prêtre saint Sévérin; on en bordoit les Portes des Eglises, on en jonchoit le seuïl et le pavé.

Spargite flore solum, prætexite limina sertis.

"*Parsemez le pavé de fleurs,*
Couronnez-en la porte, &c."

Mais pour ce qui est de la sainte Table, on ne voit aucun témoignage durant les douze premiers siécles que l'on y ait mis des fleurs pour la parer. Depuis même que les Religieuses par un piété plus digne de leur séxe que de la gravité de nos mystéres, se sont avisées d'y mettre des vases de fleurs naturelles et artificielles, leur exemple n'a été suivi que dans les Eglises des Mendians, et dans les Paroisses de la campagne, où pour l'ordinaire ce sont des femmes devotes qui ornent les Autels. Ce nouvel usage, que je nommerois abus si l'Eglise ne le toléroit, n'a pû s'introduire jusqu'ici dans les Eglises Cathédrales, ni dans les Collégiales, ni chez les Moines, du moins ceux qui ont quelque soin de conserver les anciennes pratiques. Il faut donc s'en tenir à l'ancien usage par tout où le nouveau ne s'est pas encore introduit, persuadez comme nos saints Peres que la Table sainte est uniquement consacrée pour le Sacrifice, et qu'on n'y doit rien mettre de superflu.

Si l'on demande pourquoi donc l'on y met le Livre des saints Evangiles; je répons en premier lieu que c'est pour observer l'ancien usage de l'Eglise, si bien marqué dans les paroles de Léon IV. et du Concile de Reims, raportées ci-dessus: secondement qu'on pourroit même y laisser ce saint Livre le jour et la nuit, comme les Grecs ont toûjours fait jusqu'à présent; et troisiémement que ce Livre sacré qui contient la vie et les paroles de Nôtre Seigneur Jesus-Christ, a toûjours été regardé par les plus grands saints et les plus célébres Evêques à peu prés avec le même respect que son précieux Corps. "Ce ne'est pas un moindre crime," dit S. Césaire, "d'entendre la parole de Dieu avec négligence, que

de laisser tomber à terre par sa faute le Corps de JESUS-CHRIST." On sçait que les saints Evêques du Concile de Nicée donnérent au Livre de l'Evangile la place de JESUS-CHRIST même, en le mettent sur un thrône, au milieu de leur sainte assemblée. Il ne faut donc pas s'étonner si nous laissons ce Livre sacré sur l'Autel, en présence même du Corps et du Sang du Seigneur. Mais on doit s'étonner de ce qu'on y met sans scrupule aujourd'hui, malgré les défenses de l'Eglise et le respect dû à la grandeur de nos mystéres, tant de choses qui en sont tout-à-fait indignes. Je ne mets point dans ce rang ni les Reliques, ni les Images, ni les Chandeliers, puisque l'Eglise souffre présentement que l'on en mette sur l'Autel; je voudrois seulement, à l'égard de ce choses, que dans les Eglises où on ne les a point encore admises, on se tînt ferme dans ses anciens usages, et que dans celles où ces pratiques nouvelles sont établies, on gardât au moins les régles de la bienséance et de la modération, en forte qu'on ne défigurât point l'Autel du Seigneur à force de le vouloir parer. Mais quant aux choses qui en sont tout-à-fait indignes, comme un chapeau, un bonnet, une calotte, des gants, un mouchoir, et toute autre chose de cette nature; les mettre sur l'Autel, c'est le profaner, c'est en faire une Table commune, et témoigner peu de foy pour les mystéres qui s'y passent, et qu'on célébre soi-même.

Cet abus qui n'est que trop commun, m'en remet un autre dans l'esprit, qui passera bien-tôt pour un usage reçû si l'on n'y prend garde. On n'a jamais vû ni dans l'antiquité, ni même dans le dernier siécle ces corniches de bois que nous voyons ajoûter aux Autels dans celuy où nous vivons. On ne les souffre point dans les Eglises Cathédrales, ni dans les Collégiales, ni même dans les Monastéres d'hommes qui n'aiment pas les nouveautez. Elles sont expressément défenduës dans le Cérémonial des Evêques. * Ces corniches sont encore proscrites dans le Cérémonial des Chanoines du Pere de Braillon, 4. *p. append.* 2. *c.* 2. §. 3. dans le Cérémonial de Paris, *p.* 4. *c.* 3. *n.* 6. dans le Commentaire de Gavantus sur les Rubriques du Missel Romain; dans le Rituel d'Aleth, &c. Outre ces défenses, les Auteurs que nous venons de citer montrent que les corniches sont indécentes, incommodes, qu'elles gâtent les ornemens du Prêtre et des Ministres. On les a fait si larges en quelques lieux, qu'on ne peut faire les cérémonies prescrites dans les Missels, comme de baiser l'Autel et les Reliques. Cependant malgré toutes ces choses, la nouveauté prévaut, parce qu'elle est favorisée de l'épargne et de la paresse. Il faut l'avoüer de bonne foy, c'est l'épargne ou la paresse, ou les deux ensemble, qui ont fait éclorre cette invention nouvelle, et qui l'introduisent presque par tout. Il faut un peu moins d'étoffe pour un devant d'Autel à corniche, que pour un autre qui n'en a point. Cela suffit pourdéterminer des filles, qui sont naturellement ménagères: aussi est-ce aux Religieuses q'on attribuë cette belle invention. Un devant d'Autel cloüé sur un chassis est bien-tôt placé dans une corniche, il faut un peu plus de tems pour un Autel qui n'en a point; c'est assez pour déterminer plusieurs Clercs séculiers et réguliers qui aiment besogne faite. Voilà les deux motifs de cette nouveauté dans la plûpart. L'amour de la mode emporte les autres.

Au-dessus de l'Autel il y avoit dans les commencemens un petit édifice fait en forme de voûte, de dôme ou de tour, soûtenu de quatre colomnes et d'autant d'arcades. Cela s'appelloit *Ciborium*, Ciboire, terme que les Latins avoient emprunté des Grecs, pour signifier le couvert ou les dais de l'Autel, *Tegimen et umbraculum altaris.* Les colomnes étoient hautes, et la voûte exaussée et ornée de peintures. A chacune des Arcades il y avoit un grand rideau pendant jusqu'à terre, que l'on tiroit en certains tems de la Messe pour cacher tout l'Autel. Ces rideaux qui étoient communs en Orient et à Rome, n'étoient point en usage en France; et même ils y auroient été inutiles, parce que nos ancêtres cachoient les mystères de la maniére que nous avons déja dit, en étendant une palle ou voile de soye, ou d'autre étoffe, qui couvroit tout l'Autel. Il y avoit une croix plantée au sommet du Ciboire et en dehors, et cet usage étoit commun. Dans plusieurs Eglises, et sur tout en France, il y avoit au milieu de

* Nullæ coronides ligneæ circà altaris angulos ducantur, sed earum loco apponi poterunt fasciæ ex auro vel serico elaboratæ . . . quibus ipsa altaris facies aptè redimita ornatior apparcat.—*Ceremon. Episc. lib. i. cap.* 12.

ces Ciboires par les dedans, et au-dessous de la croix une colombe d'or ou d'argent suspenduë, dans laquelle on conservoit l'Eucharistie pour les malades ; et c'est peut-être par raport à cet usage que l'on doit expliquer le second Canon du Concile de Tours dont nous avons parlé. On voit des preuves de ces Colombes en divers Auteurs anciens et nouveaux. Il en est parlé dans la Vie de saint Basile, écrite par un ancien Auteur, dans le testament de Perpétuë cinquième Evêque de Tours après saint Martin, où elle est appellée *Columba ad repositorium*, pour la distinguer de celles qui n'étoient qui représentatives. Cet usage des Colombes suspenduës pour conserver le Corps du Seigneur, subsiste encore en plusieurs Eglises. Ainsi il seroit inutile de raporter plus de preuves pour une chose que nous voyons de nos yeux.

Quant à ce qui regarde les Ciboires, je ne sçay depuis quand on les a démolis ou laissez tomber en France, où ils étoient autrefois aussi communs qu'ailleurs, au moins dans les principales Eglises; car pour les Eglises de la campagne et pour les Chappelles, on se contentoit de mettre autrefois sur l'Autel un dais d'étoffe, suspendu comme nous les voyons à présent par tout. Et afin qu'il ressemblassent en quelque chose aux Ciboires, on peignoit au fond du dais le saint Esprit, sous la figure d'une Colombe. Il y a beaucoup d'apparence que dans les Eglises où ces anciens Ciboires sont venus à tomber de vieillesse, la plûpart ne se sont pas trouvez en état d'en faire de nouveaux. Il a donc fallu se contenter d'un dais suspendu, en attendant que Dieu mît dans le cœur de quelques personnes riches, de fournir à la dépense d'un Ciboire. Mais ce tems est encore à venir. Il y a néanmoins deja des Eglises en France où l'on a ressuscité l'usage des anciens Ciboires ; celle de l'Abbaye du Val de Grace de Paris, et celle de l'Abbaye du Bec ; mais c'est une Reine qui a fait faire le premier, et ce sont des Religieux riches, et qui sçavent faire un bon usage de leurs biens, qui ont fourni à la dépense du second. On peut donc croire que cet ancien usage n'a cessé que faute de biens, et qu'il revivroit par tout, si l'on avoit dequoi rédifier les anciens Ciboires, dont l'ont peut juger par ceux que je viens d'indiquer.

Tout ce que nous avons dit des Chœurs et des Autels jusqu'à présent, démontre visiblement qu'ils étoient situez en sorte que l'on tournoit tout autour. Cet usage dure encore. Que l'on regarde des Autels des Eglises Cathédrales, Collégiales, et Monacales, je ne sçay si l'on trouvera un seul grand Autel (ce n'est que de ceux-là que je parle) autour duquel on ne puisse tourner. Je renverrois de même aux Eglises Paroissiales des Villes et de la campagne, où les Autels étoient aussi disposez de cette sorte ; mais il n'y en a presque plus que l'on ait laissé dans leur ancienne situation. En divers endroits on les a plaquez contre la muraille au fond de l'Eglise, les uns pour gagner du terrain, et les autres pour appuyer ces grands Tabernacles dorez, si fort à la mode dans nôtre siécle, et si peu connus des anciens. Dans les lieux où ils occupent encore leur premiére place, on a pris tout le derriére ponr en faire une Sacristie, que les uns ont fermée d'un mur, et les autres de ces grandes machines d'architecture ou de menuiserie, qu'on appelle retables. Voilà comme se changent les usages les plus anciens, les plus universels, et les plus commodes. Ce n'est que depuis les changemens arrivez au Chœur des Eglises, que l'on a pensé à ces ornemens nouveaux. Depuis même que l'on a reculé l'Autel, et mis au-devant le Presbytére avec le Chœur des Chantres contre le premier usage, ces nouveautez n'ont pû s'introduire dans les Cathédrales et les Collégiales, où l'on tourne encore à présent autour de l'Autel. Il est vrai qu'en quelques-unes on a mis un Tableau sur la sainte Table de toute sa longueur; mais ces Tableaux mêmes, dont il est si aisé de sçavoir l'âge, sont des preuves sensibles de cette nouveauté.

On a mis aussi des gradins sur l'Autel en quelques-unes de ces Eglises, quoi qu'il n'y ait point de Tabernacle ; mais l'usage qu'on fait de ces gradins, marque visiblement leur époque. Car à quoi servent-ils? à mettre Chandeliers, la Table des Secretes ou du Canon, celle de l'Evangile de saint Jean, et celle du Pseaume *Lavabo*. Or combien y a-t-il que toutes ces choses se mettent sur la sainte Table ? On peut découvrir facilement depuis quand on a commencé d'y mettre des Chandeliers. La manière dont ils sont faits en découvre l'âge aux connoisseurs. S'ils ont été donnez par quelqu'un, le nom ou les armoiries de la personne seront peut-être gravez dessus ou dessous ; si c'est une Eglise de Chanoines, on peut voit la datte de l'Acte capitulaire du don, des charges, et de l'acceptation ; car depuis

le douzième siècle on n'a presque plus fait de dons à l'Eglise sans charge. Si c'est aux frais du Chapitre que ces Chandeliers d'Autel ont été faits, on en peut découvrir la datte dans les comptes. Je croy que si l'on examinoit ce que je dis ici, on trouveroit que les plus anciens Chandeliers mis sur l'Autel des Cathédrales ou Collégiales n'ont pas deux cens ans. Pour moi je connois de ces Eglises où il y a des Chanoines encore vivans qui ont contribué aux frais des premiers Chandeliers posez sur leur Autel. Avant cela il y avoit dans ces Eglises quatre Chandeliers fixes de cuivre à hauteur d'homme, placez aux quatre coins de l'Autel sur le pavé, et une poutre élevée qui traversoit la largeur du Chœur, à l'entrée du Sanctuaire, garnie du plusieurs petits Chandeliers de cuivre.

Pour ce qui est de la Tables des Secrétes, et de celles de l'Evangile de saint Jean et du *Lavabo*, elles sont encore plus nouvelles, et de plus on pourroit s'en passer facilement. Ce n'est que depuis le Pape Pie V. qu'on récite l'Evangile de saint Jean à la fin de la Messe, comme nous le prouverons ailleurs; et il y a encore plusieurs Eglises en France où cet usage n'est point reçû, du moins pour les grandes Messes. Il n'y a donc qu'un peu plus de cent ans qu'on met une Table de l'Evangile de saint Jean sur l'Autel. Celle du *Lavabo* est encore moins ancienne; car Gavantus en parle comme d'une chose inventée de son tems pour une plus grande commodité. De cent Prêtres à peine s'en trouve-t-il un qui en ait besoin, tous récitans par mémoire le *Lavabo* et l'Evangile de saint Jean. La Table des Secrétes ou du Canon est encore moins nécessaire; car qui empêche qu'on ne lise dans le Missel, comme autrefois, tout ce qu'elle contient? Tout le Canon y est écrit exprés en gros caractéres. Si l'Autel étoir aussi vuide et dégagé qu'il étoit autrefois, on pourroit placer le Livre presque devant soi, et y lire le Canon aussi commodément qu'on le lit dans la carte. Ainsi les gradins, principalement les doubles qui occupent trop de place, nuisent beaucoup plus qu'ils ne servent, et défigurent un Autel au lieu de le parer.

S. Etienne de Bourges.

Le grand Autel est orné d'un parement devant et d'un autre audessus, sans quoi que ce soit, que le saint Ciboire qui est suspendu dans un petit pavillon tout rond, et un voile immédiatement audessous et par devant; ce qui empêche de voir le Ciboire: il y a trois cierges de chaque côté.

Au milieu de l'Autel qui est fort large, on met un escabeau pour poser le Crucifix dessus et appuyer le Canon.

Au pied du cierge qui brûle devant le saint Sacrement est une barre de fer grosse comme le bras, laquelle soutient une petite poutre longue du travers du Chœur, sur laquelle sont trente-deux cierges. De là jusqu'à l'Autel il y a six grands chandeliers de cuivre hauts de quatre ou cinq pieds. Il n'y a ni rideaux ni balustres.

Notre Dame de Rouen.

Si le grand Autel n'avoit pas un retable élevé si haut, on pouroit dire qu'il seroit le plus auguste qu'il y eût en France. Il est détaché de la muraille, ainsi que l'ordonne le Rituel de Rouen. La table de l'Autel est une des plus grandes que j'aye jamais vûes. Elle a audevant un parement, et un autre audessus au retable.

A la même hauteur sont quatre grands rideaux soutenus sur quatre grandes colonnes de cuivre fort bien travaillées, audessus desquelles sont quatre Anges pareillement de cuivre, qui portent des chandeliers et des cierges qu'on allume aux Fêtes Doubles et Triples. Il n'y a point de cierges ni sur l'Autel ni sur le retable. Audessus du retable il y a aux deux côtez deux images de la Vierge, à la place des deux croix qui sont à Lyon: et entre ces deux statues de la Vierge il y a un grand tableau d'un Crucifix qu'on estime, et qu'on dit être de la façon de Michel Ange tres-célébre Peintre. Audessus de ce tableau est une petite avance triangulaire sur laquelle il y a un Ange à genoux qui tient de ses deux mains le saint Ciboire suspendu sous un petit pavillon, et encore sous un grand dais audessus, qui le couvre aussi-bien que tout l'Autel.—*Account of several Ancient Altars, extracted from the Voyages Liturgiques, by De Moleon.*

Altar Cloth. The term may be indifferently applied to the linen coverings of the altar, and to the embroidered hangings which were suspended over the back or in front of the same.*

Every altar is now required to be covered with three linen cloths, in addition to the cere or wax cloth; the two under ones need not exceed the length of the altar, but the uppermost should hang down at each end, nearly to the pavement, being rather more than the width of the altar. It should likewise have five crosses worked on it, in the centre and four angles, with borderings of various patterns. (See plates 14, 15, 16, 17.)

In primitive times it appears that the altars were covered with a rich tissue or precious stuff, over which one linen cloth was laid during the time of celebrating. This served also for the corporal, and was called a pall. Subsequently the corporal was a distinct linen cloth set apart especially for the purpose. (*See* CORPORAL.) The clothes used in covering the altars were designated by the word *pallæ*, down to a late period †

Extracts touching Altar Cloths from N. Thiers' Dissertation sur Les Autels.—Les nappes dont on couvre adjourd'hui les Autels, doivent être de linge et au nombre de trois. Il faut que les deux de dessoûs soient plus courtes que celle de dessus car celle de dessus doit pendre jusqu'à terre. Deux néanmoins peuvent suffire pourvû que celle de dessous soit pliée en double. Le Missel Romain et tous les autres nouveaux Missels le veulent ainsi dans leurs Rubriques. "Altare," dit le Missel Romain,‡ "operiatur tribus mappis, seu tobaleis mundis, ab Episcopo vel alio habente potestatem benedictis, superiore saltem oblonga, quæ usque ad terram pertingat, duobus aliis brevioribus, vel una duplicata."

Mais je doute qu'anciennement on couvrît ainsi les Autels dans l'une et dans l'autre Eglise, c'est à dire dans l'Eglise Grecque et dans l'Eglise Latine, et je ne pense pas en douter sans fondement.

Dans l'Eglise Grecque on ne les couvre pas autrement adjourd'hui que l'on fesoit autrefois. Or voici comment on les couvroit autrefois.

I. On mettoit aux quatre coins quatre morceaux de drap qu'on appelloit *Evangelistes* Εὐαγγελιστὰς, parce que le nom et l'image de chacun des quatre Evangelistes y êtoit, pour marque que l'Eglise, qui est représentée par la sainte table, est composée des fidéles que Jesus-Christ a assemblés des quatre coins du monde, qu'elle est fondée sur la parole de ce divin Sauveur et que la voix des quatre Evangélistes s'est répanduë par toute la terre. "Quatuor," dit Symeon Archevêque de Thessalonique,§ "superstrati mantilis partes in veli quatuor angulis habet sacra mensa, quoniam plenitudo Ecclesiæ ex quatuor mundi finibus contexta est, et in quatuor illis angulis quatuor Evangelistarum nomina, quandoquidem per illos fundata et constituta est et universum terrarum orbem Evangelii annunciato pervagata est."

Il dit encore à peu prés la même chose ailleurs: ‖ "Primò quidem quatuor panni, singulis Evangelistæ alicujus nomen et personam sustinentibus, in quatuor mensæ angulis locantur. Ecclesiam namque universam à finibus terræ à Domino congregatam, et Evangelico præconio gratiæque verbo super illo ædificatam, et velut è lino, herba munda conflato, à tentationibus expurgato, contextam, mensa repræsentat."

II. Sur ces quatre morceaux de drap on mettoit une premiere nappe appellée κατὰ σάρκα *ad carnem*, parce qu'elle est la figure du linceul blanc, dans lequel le corps de notre Seigneur fut enseveli par Joseph

* One altar-cloth of two kings and bishops.—Item, two altar-cloths of purple velvet, embroidered with eagles and flower-de-luces.—Item, two altar-cloths of silver.—Item, one altar-cloth of white diaper, with a border embroidered with bucks.—Item, three white altar-cloths, one of them diaper, with three old painted fronts.—*Gunton's History of Peterborough.*

† Inventa in Capella Carnarii in cimiterio S. Pauli Lond.—Item septem pallæ, quarum quisque; benedictæ et duæ non benedictæ, et debiles. Inventa in Capella S. Radigundis.—Item, duæ pallæ benedictæ.—*Dugdale's History of St. Paul's.*

‡ P. 1. Tit. 20. § L. de Templo et Missa. ‖ L. de Sacramentis.

d'Arimathie. " *Quatuor itaque his pannis,*" continuë le même Auteur,* " *Evangelistis nuncupatis, in ea expansis* AD CARNEM *ponitur, manifestatque Sindonem, mortuum propter nos Divinum Corpus involventem.*"

III. Sur cette nappe on en mettoit une autre d'un fil plus délié, parce qu'elle représente la gloire du fils de Dieu assis sur l'autel, comme dans dans son thrône. " Venustior deinde," c'est encore Symeon de Thessalonique qui parle,† "ut figuram gloriæ Dei referens, (sedes namque Dei altare est.)" Elle s'appelle ἐπενδυσις, ou ἐπένδυτης et τραπεζοφόρον.

Enfin on mettoit par dessus ces quatre morceaux de drap et ces deux nappes, un corporal, qui étoit tout ensemble la figure de la mort et de la Résurrection de Jésus-Christ, parce que ce qu'après la Résurrection de ce divin Sauveur les Apôtres virent en un même lieu et le linceul dont sa tête avoit été enveloppée, et les nappes qui avoient servi à ensevelir son corps. De la vient qu'on le plie et qu'il s'appelle εἰλητὸν à cause que la tête du fils de Dieu y a été enveloppée. C'est sur ce corporal que repose le sainte Evangile au milieu de l'autel. Voici ce qu'en dit le même Archevêque :‡ " Corporale tandem in mortis simul et Resurrectionis Christi signum explicatur, quia post Resurrectionem, capitis linteum cum funereis pannis in uno loco involutum Apostoli viderunt. Complicatur propterea et εἰλητὸν vocatur, ut quod Christi caput involverit; unde et sacrum super eo Evangelium reponitur."

Saint Isidore de Damiète § appelle ce Corporal σινδὼν, qui signifie en general ceul, et dit qu'il est la figure du linceul dans lequel Joseph d'Arimathie ensevelit le corps de nôtre-Seigneur Jesus-Christ qui a rendu la vie à tous les hommes. De sorte qu'il ne le distingue point de la premiere nappe κατὰ σάρκα. " Ad carnem. Pura illa sindon," dit-il, " quæ sub divinorum donorum ministerio expansa est, Josephi Arimathensis est ministerium. Ut enim ille Domini corpus sindone involutum sepulturæ mandavit per quod universum mortalium genus Resurrectionem percepit; eodem modo nos propositionis panem in sindone sanctificantes, Christi corpus sine dubitatione reperimus, illam nobis immortalitatem fontis in modum proferens, quam Salvator Jesus, à Josepho funere elatus, postea quam à morte ad vitam rediit largitus est."

Ainsi les Grecs ne couvroient l'autel que de deux nappes et du corporal. Car à proprement parler les quatre morceaux de drap qu'ils mettoient aux quatre coins, n'etoient pas une couverture. Le Pere Goar ‖ le reconoît avec Symeon de Thessalonique. "Tria," dit-il, "in Orientis Ecclesia superponuntur altaribus ornamenta; τὸ κατὰ σάρκα, tobalea nostro Pontificali dictum; ἐπένδυσις sive ἐπενδύτης, mappa exterior: εἰλητὸν, corporale." Et cela est marqué par ces paroles de l'Euchologe dans " l'office de la dedicace du Temple,"¶ où il est dit qu'aprés que la sainte table de l'Eglise a été nétoiée l'Evêque la couvre de la premiere nappe, de la seconde, et du corporal: " Mensâ Antimensiis expurgatâ, accipit Pontifex AD CARNEM dictum, quod est sabanum novum aut purum linteum, &c. his peractis Pontifex accipit mappam, hoc est sanctæ mensæ superiorem ornatum τὴν ἐπὲνδυσιν, &c. apponit quoque corporale, τὸ εἰλητόν. Et tandem Evangeliorum librum."

A l'égard des Latins, il n'est pas si facile d'expliquer de quelle manière ils couvroient anciennement les Autels. Je dirai néanmoins ce que je sais là-dessus,

I. Il y a apparence qu'avant le Pontificat de S. Silvestre, qui commença l'an 314. les corporaux dont on couvroit les Autels, et sur lesquels on consacroit le corps adorable de Jesus-Christ étoient les uns d'étoffe et les autres de linge. Car quoique les régles de l'honnêteté, l'exemple du fils de Dieu fésant la Céne avec ses disciples, et la pratique ordinaire des Apôtres, demandassent peut-être qu'ils fussent pultôt de linge que d'étoffe, il n'y avoit cependant nulle loi qui défendît de les faire d'étoffe. Et une marque qu'ils n'étoient pas toûjours de linge, c'est que S. Silvestre fût le premier qui ordonna qu'ils en seroient, et non de soie, ou de quelqu'autre étoffe teinte, par la raison que le corps de nôtre-Seigneur a été enseveli

* L. de Sacramentis.
† Ibid.
‡ Ibid.
§ L. I. Epist. 123.
‖ Notis in Euchologum. pag. 849. col. 2. n. 20.
¶ Tit. Ordo et offic. in dedicat. templi pag. 838.

dans un linceul fort blanc et fort propre, dont ils sont la figure. Le Canon *Consulto*,* le 2ième, Concile de Rome sous S. Silvestre en 324. † Anastase le Bibliothécaire ‡ Raban Archevêque de Maience, § Pierre le mangeur, ‖ Platine, ¶ le Bréviaire Romain, ** et les Bréviaires de quantité d'autres diocèses †† le témoignent ainsi. "Constituit," dit Anastase, "ut sacrificium altaris non in serico, neque in panno tincto celebraretur nisi tantùm in lineo ex terra procreato sicut corpus Domini nostri Jesu Christi in sindone linea et munda sepultum fuit."

Néanmoins le Canon *Si per negligentiam*,†† qui est attribué au Pape Pie I. plus ancien d'un siécle et demi que S. Silvestre, suppose que les corporaux et les trois nappes de dessous étoient de linge. "Si super linteum altaris," dit ce Canon, "stillaverit calix, et ad aliud stilla pervenerit, quatuor diebus pœniteat Sacerdos. Si usque ad tertium, novem diebus pœniteat. Si usque ad quartum, viginti diebus pœniteat." Mais ce Canon est supposé au Pape Pie I. et comme il n'a nul témoignage considérable de l'antiquité, on le doit compter pour rien en cette matière.

Or les corporaux étoient autrefois beaucoup plus grands qu'ils ne sont aujourd'hui. Car autrefois ils couvroient toute la surface des Autels. L'ordre Romain le témoigne par ces paroles‡‡ : "Tunc venit Subdiaconus ferens. . . . super calicem corporale, id est sindonem, quod accipiens Diaconus, ponit super altare à dextris, projecto capite altero ad Diaconum secundum, ut expandant." Et encore plus positivement par celles-cy§§ : "Diaconus accipiens corporale ab Acolytho, alio se adjuvante, super altare distendant ; quod utique linteum, ex puro lino esse contextum debet quia sindone munda corpus Domini legitur involutum in sepulchro, et tantæ quantitatis esse debet, ut totam altaris superficiem capiat.

Aussi étoit-il nécessaire, dit Monsieur le Cardinal Bona‖‖ qu'ils fussent tels, puisqu'on mettoit dessus autant de pains qu'il en falloit pour communier tout le peuple qui assistoit à la Messe. Car ce n'est que depuis que cet usage a cessé que l'on a fait les corporaux plus petits. Cependant Guillaume Durand qui écrivoit son Rational en 1286. comme il le remarque lui-même¶¶ dit que de son tems en certaines Eglises les corporaux couvroient encore tout l'autel. "Nota," c'est ainsi qu'il parle,*** "quòd in quibusdam Ecclesiis palla corporalis, quæ calici supponitur, in longum altaris extenditur, quia ut aiunt quidam, linteamen quo Christi corpus involutum fuit per illam figuram extensum longitudine sepulchri inventum est."

II. Je croirois bien que jusqu'à la fin du ième siécle on couvroit les Autels tantôt de linge, et tantôt d'étoffe. Saint Optat assure† que les Autels de bois, sur lesquels on célébroit les saints mystères, étoient couverts d'une nappe de linge : "Quis fidelium nescit in peragendis mysteriis ipsa ligna linteamine cooperiri?" Mais la nappe de linge dont il parle semble n'être qu'un corporal. Car il dit immédiatement après, qu'on peut bien toucher au linge qui couvre les autels, mais non pas au bois dont ils sont faits : "Inter ipsa sacramenta velamen potuit tangi, non lignum." Et comme le corporal couvroit autrefois tout l'autel, le Prêtre pouvoit bien toucher au corporal en disant la messe, mais il ne pouvoit pas toucher à la nappe qui étoit sous le corporal.

Saint Victor Evêque de Vite en Afrique raporte‡‡‡ que Proculus aïant été envoïé par Genseric Roi des Vandales dans la Province de Zeugin, emporta par violence tous les ornemens et tous les livres des Eglises, que les Prêtres lui avoient refusés, et se fit faire des chemises et des calçons des couvertures des Autels : "Ipse rapaci manu cuncta depopulabatur, atque de palliis Altaris, pro nefas ! camisias sibi et femoralia faciebat." Mais je ne voudrois pas assûrer que ces couvertures fussent de linge, quoique Proculus s'en foit fait faire des chemises et des calçons, parce que dans les païs chauds, comme est l'Afrique, on en porte fort communement de soïe ou de quelque autre étoffe légére.

* De Consecrat. dist. I. † In Epilogo brevi. ‡ In Silvestro.
§ L. I. de instit. Cleric. c. 33. ‖ Histor. Evangel. c. 180. ¶ In Silvestro.
** Die ultima Decemb. †† De Consecrat. dist. 2.
‡‡ Tit. Ordo Processio. ad Eccles. etc. Tit. Incipit Ordo etc. Tit. In nomine Domini, etc.
§§ Tit. Ordo processio. Si quando, etc. ‖‖ L. I. Rer. Liturgic. c. 25. n. 11. ¶¶ L. 8. c. 9. n. 2.
*** L. 4. c. 29. n. 4. ††† L. 6. de Schis. Donatist. ferè initio. ‡‡‡ L. I. de persecut. Vand. post med.

Saint Grégoire de Tours, sur la fin du sixième siècle, raporte un songe qu'il eut, et qui fait bien voir que de son tems les Autels étoient couverts d'un voile de soïe, aussi bien que les dons précieux qui étoient offerts en sacrifice. C'est lorsqu'il parle d'Eberulfe Valet de chambre du Roi Gontram. " Putabam me," dit-il,* " quasi in hac Basilica sacrosancta Missarum solemnia celebrare: cumque jam " altarium cum oblationibus pallio serico opertum esset, subito ingredientem Gunthramnum regem con- " spicio, qui voce magna clamabat:" " Extrahite inimicum generationis nostræ, evellite homicidam à " sacro Dei Altario." At ego cum hæc audirem, ad te conversus dixi: " Apprehende pallium Altaris, " infelix, quo sacra munera conteguntur, ne hinc abjiciaris." Cumque apprehenderes, laxabas eum " manu et non viriliter detinebas. . . . . Cumque reverteres ad Altarium apprehendebas pallium. . . . Et " ille, " deliberatum," inquit, " habuit ut si me rex ab hoc loco juberet extrahi, ab una manu pallas altari " tenerem, etc."

Polydore Virgile dit† que Boniface III. qui vivoit au commencement du septiéme siécle, a été le premier qui a ordonné que l'on couvriroit les Autels de nappes blanches: *Bonifacius III. Auctor fuit ut Altaria candidis operirentur ac linteis pannis.* Mais Polydore Virgile ne el prouve pas, et il n'a pas assés d'autorité dans la République des Lettres pour que l'on doive jurer sur ses paroles, s'agissant particulierement d'un fait historique, qui n'est attesté ni par Anastase le Bibliothecaire, ni par aucun des autres Auteurs dignes de foi qui ont écrit la vie de Boniface III. joint qu'on fait d'ailleurs que Polydore Virgile n'a pas toûjours eu la vérité de son côtê, et que c'est pour cela qu'il s'est attiré cette Epigramme du PoëteAnglois Jean Ovven‡

Virgilii duo sunt, alter Maro, tu, Polydore, Alter: tu mendax, ille Poëta fuit.

Anastase le Bibliothécaire témoigne que l'Empereur§ Constans étant venu à Rome, et aïant visité l'Eglise de saint Pierre, il y fît présent d'une piece de drap d'or pour convrir l'Autel: " Obtulit super Altare illius pallium auro textile, et celebratæ sunt Missæ." Il témoigne aussi‖ que le Pape Zacharie fit faire une couverture de même étoffe pour le même Autel, sur laquelle il fit représenter la Nativité de notre Seigneur, et qu'il enrichit de pierreries: " Fecit vestem super Altare beati Petri ex auro textam, habentem nativitatem Domini Dei et Salvatoris nostri Jesu Christi, ornavitque eam gemmis pretiosis." Il dit encore¶ qu'Adrien I. en fit faire deux pour le grand Autel de l'Eglise de sainte Marie Major, l'une de toile d'or pur garnie de pierreries avec l'image de l'Assomption de la sainte Vierge, et l'autre de soïe à fleurs ou à figures, bordée d'écarlate tout autour: " In Ecclesia Dei Genitricis ad præsepe fecit vestes duas super altare majore, unam ex auro purissimo atque gemmis, habentem Assumptionem sanctæ Dei Genitricis; et aliam de Stauracim, ornatam in circuitu blattin." Et que Leon III.** en fit faire une de soïe ornée de clous d'or avec l'histoire de la Nativité et de saint Symeon et un bracelet au milieu, sur le grand Autel de la même Eglise: " In sacratissimo Altari majori fecit vestem de Chrysoclabo habentem historiam Nativitatis et sancti Symeonis et in medio cheritismum;" une autre d'écarlate avec de grands Gryphons, et deux rouës ornées de clous d'or, d'une croix et d'une frange rouge, aussi ornée de clous d'or, dans le titre d'Eudoxie: " Fecit vestem in Titulo Eudoxia super altare Tyriam, habentem gryphas majores et duas rotas chrysoclabas, cum cruce et periclysin blattin et chrysoclavam;" une autre de soïe avec des clous d'or et l'histoire de la passion et de la Resurrection de notre Seigneur, sur le grand Autel de l'Eglise de saint Laurent: " In sacro Altari vestem sericam chrysoclabam, habentem Historiam Dominicæ Passionis et Resurrectionis; trois autres sur le grand Autel de l'Eglise de saint Paul, la premiere de soïe blanche avec des clous d'or, et l'histoire de la Resurrection: " Vestem super Altare albam chrysoclabam habentem historiam sanctæ Resurrectionis;" La seconde de soïe à clous d'or avec l'histoire de la Nativité de nôtre Seigneur et des SS. Innocens: " Aliam vestem chrysoclabam habentem historiam Nativitatis Domini, et SS. Innocentium;" La troi-

* L. 7. Histor. Francor. c. 22. † L. 5. de inventor. rer. c. 6. ‡ Epigram. lib. singulari, Epigram. 49.
§ In vit. Vitaliani PP. ‖ In vit. Zachariæ. ¶ In Hadriano I. ** In Leone III.

siéme d'écarlate avec l'histoire de l'aveugle né et une Resurrection : " Aliam vestem Tyriam habentem historiam caci illuminati et Resurrectionem ;" Enfin il raporte que ce Pape en fit de même sur les grands Autels des Eglises de saint Pancrace, de Callixte, de sainte Marie de Cosmedin, de sainte Sabine, de saint Cosme et de saint Damien, de saint Valentin, de saint Sauveur, de saint Pierre, de saint André, de sainte Petronille, de saint Estienne, de sainte Croix, de sainte Suzanne, de saint George, du Titre de Pammaque, et de saint Cyriaque.

Il importe beaucoup d'observer ici les expressions de cet Auteur *in Altari, super Altare*, qui témoignent, et bien nettement, que ces couvertures n'étoient pas simplement pour être mises au devant des Autels, comme l'on fait les paremens, ni au haut des Autels, comme l'on en met aux Retables, puis qu'anciennement il n'y avoit point de Retables aux Autels, ainsi que nous le dirons dans le chapitre XXIII. Mais sur les Autels, comme l'on fait les nappes de linge sur lesquelles on pose les corporaux. Ce qui n'empêchoit pas qu'outre le dessus des Autels elles ne couvrissent aussi le devant, et ne servissent de nappes et de paremens tout ensemble, bien qu'elles ne fussent que d'une seule et même pièce d'étoffe. Car c'est ainsi que je pense qu'étoient faites autrefois la plûpart de ces couvertures ; et ce qui me le fait penser, c'est qu'il y en a encore aujourd'hui de semblables en certaines Eglises. Il y en a une entr'autres qui est de toile d'or dans l'Eglise de l'Abbaïe de la Chaise-Dieu en Auvergne. Elle fert aux Fêtes solemnelles et elle couvre le dessus, le devant, et les cotés du grand Autel. Le B. Lanfranc Archevêque de Cantorbery parle* aussi d'une nappe, sans pourtant spécifier si elle étoit d'étoffe ou de linge, qui couvroit le dessus de l'Autel et qui pendoit par le devant: " Palla qua Altare coopertum est et cujus pars anterior pendet."

Avant le milieu du neuvième siècle le Pape Leon IV. recommande† aux Curés de couvrir les Autels de linges tres-propres: *Altare sit coopertum mundissimis linteis* Mais outre que par ces linges tres-propres il veut peut-être dire des corporaux ; il est constant qu'il ne fait pas un précepte positif aux Curés de couvrir les Autels de ces linges, puisque lui-même, ainsi que l'assure Anastase le Bibliothécaire‡ fit faire une couverture de soïe avec des clous d'or sur le grand Autel de l'Eglise de saint Pierre: " Fecit super sanctum Altare Ecclesiæ vestem de Chrysoclabo, habentem in medio Historiam Salvatoris inter Angelicos vultus fulgentis, Petroque Apostolo Claves regni cœlorum tradentis, et in dextra lævaque gloriosam Petri et Pauli passionem fulgentem ;" et que Benoît III. son successeur immédiat en fit faire une de même étoffe sur le grand Autel de l'Eglise de sainte Marie *de Transtèvre* :§ " In Ecclesia beatæ Mariæ Dominæ nostræ, quæ ponitur trans Tiberim ; fecit vestem in altari majori de Chrysoclabo habentem Historiam Assumptionis Dei Genitricis.

La vérité est que depuis Benoît III. je ne trouve plus guères de couvertures d'étoffe sur les Autels ; et c'est ce qui me fait croire que ce n'a été que vers le milieu du neuvième siècle qu'on a cessé dans la plûpart des Eglises, de se servir de ces sortes de couvertures pour prendre celles de linge. En effet le Concile de Reims raporté par Burchard‖ et par Ives de Chartres¶ : et que le Père Mabillon** estime être de ce tems-là, veut qu'on ait un soin extrême de couvrir les Autels de linges et de couvertures tres-propres: " Observandum est ut mensa Christi, id est Altare, mundissimis linteis et palliis diligentissimè cooperiatur."

Vers le milieu du dixième siècle Rathérius Evêque de Vérone recommande†† aussi bien que Léon IV. qu'on les couvre de linges propres: " Altare coopertum de mundis linteis."

Et en 1050. le Concile de Coyaco dans le Diocèse d'Oviedo en Espagne, ordonne‡‡ qu'on les pare honnêtement et qu'il y ait dessus une nappe de linge propre : " Altare sit honestè indutum et desuper lineum indumentum mundum."

Ces réglemens, quoique particuliers joints à celui de Leon IV. ont été assés communément observés

* In Decret. pro Ordine S. Bened. c. 18. † In Homil. de Cura Pastorali. ‡ In Leone IV.
§ Anastas. in Benedicto 3. ‖ L. 3. Decreti c. 97. ¶ 2. p. Decret. c. 132.
** Præfat. sæcul, 3. Act. SS. O. S. B. Observat. 29. n. 103. †† In Epistol. Synodic. ‡‡ C 3.

dans la suite des tems, et quoiqu'il paroisse par ces paroles des Anniversaires de l'Eglise du Vatican,* qu'il y avoit encore des nappes tant de soïe, que de façon d'Allemagne, du tems de Boniface VIII. qui ne mourut qu'au commencement du quatorzième siècle : " Item 20. Tobaleas tam sericas quàm operis Alemanici;" on peut dire sans offenser la vérité, que l'usage où est maintenant toute l'Eglise Latine, de couvrir les Autels de nappes de linge, n'a pas de fondemens plus solides.

Mais d'où vient qu'il faut aujourd'hui trois de ces nappes pour les couvrir ?

Cette pratique me semble n'avoir pour appui que le Canon *Si per negligentiam*, qui est supposé au Pape Pie I. et qui n'a nul témoignage de l'antiquité, comme nous venons de le dire. Car encore que saint Victor de Vite, Leon IV. le Concile de Reims et Rathérius Evêque de Vérone, parlent des linges, ou nappes de l'Autel au pluriel : " Pallia altaris, mundissima lintea, munda lintea :" ils ne disent pas pour cela qu'il y en doive avoir trois, outrele Corporal, pour le couvrir, non plus que le Sacramentaire de saint Grégoire :† " Pallæ quæ sunt in substratorio in alio vase debent lavari, in alio corporales pallæ ;" ni le Concile de Meaux :‡ " Ad corporale lavandum et ad pallas altaris propria vasa habeantur, in quibus nihil aliud fiat ;" ni le Missel des François§ publié par le Père Mabillon :‖ " Præfatio linteaminum. Linteamina in usum altaris ;" ni l'Ordre Romain :¶ " Benedictio ad omnia vasa, linteamina et instrumenta in usum Ecclesiæ. Cum his altaris linteaminibus ;" et on ne fera nulle violence à leurs paroles quand on soutiendra qu'elles se peuvent fort bien expliquer d'une seule nappe et du corporal.

Aussi est-il extrèmement probable qu'avant le 15, siècle on ne couvroit les Autels que d'un corporal et d'une seule nappe.

1. Saint Optat dit** que les Autels n'étoient couverts que d'une nappe de linge, ou d'un corporal qu'il appelle une fois *linteamen*, et deux fois *velamen* au singulier : " Quis fidelium nescit in peragendis mysteriis ipsa ligna linteamine cooperiri ? Inter ipsa sacramenta velamen potuit tangi, non lignum. Aut si tactu possit penetrari velamen, ergo penetrantur et ligna."

2. S. Benoît ne marque aussi qu'une nappe de l'Autel dans sa Regle.†† " Si quelque personne noble (dit-il) offre son fils à Dieu dans le Monastere, et que l'enfant soit fort petit, le père et la mère feront la demande dont il a été parlé cy-devant, et outre l'offrande ils enveloperont cette demande et la main de l'enfant dans la nape de l'autel (in palla altaris) et l'offriront en cette maniere." La nappe dont parle ce S. Patriarche des Moines d'Occident n'étoit pas le corporal, parce que les femmes n'avoient pas la liberté de le toucher, suivant ce canon‡‡ du Concile d'Auxerre en 578. " Non licet mulieri manum suam ad pallam Dominicam mittere." Le Canon *Sacratas*,§§ le défend même aux Religieuses et à plus forte raison aux Laïques. Mais comme il est tiré d'une fausse décrétale du Pape Soter,‖‖ je ne m'y arrête pas.

3. Le B. Lanfranc Archevêque de Cantorbéry, ne s'exprime pas d'une autre manière que son père S. Benoît, lorsque parlant de la même cérémonie il dit :¶¶ " Involvant parentes manus in palla qua altare coopertum est, et cujus pars anterior pendet."

4. Guillaume Durand, qui est mort à Rome sur la fin du 13. siècle, et qui a expliqué dans son Rational les usages communs et ordinaires des Eglises, ainsi qu'il le témoigne lui-même,*** dit positivement,††† que l'autel doit être de deux nappes, pour marquer l'habit du corps et celui de l'esprit : " Debet altare duplici mappa operiri, ad duplicem stolam, mentis scilicet et corporis, designandam." Or que le corporal soit une de ces deux nappes, il est aisé de l'inférer de ce qu'il dit un peu auparavant, que la nappe blanche sur laquelle on étend le corporal, est ordinairement appellée *Palla* en Latin :

* Apud Johan. Rubeum in vit. Bonifacii 8. pag. 345. Ex Glossar. D. du Cange, V. Tobalea.

† Tit. Ordinatio Subdiaconi. ‡ Apud Burchard, l. 4. decreti c. 13. § Tit. præfat. linteaminum.

‖ L. 3. de Liturg. Gallic. p. 315. ¶ Tit. Ordo de ædific. Ecclesia. ** Supr. †† C. 59.

‡‡ Can. 37. §§ Dist. 24. c. 26. ‖‖ Epist. 2. Omnibus Episc. Italiæ.

¶¶ In decretis pro ordine, S. Benedict. c. 18. *** Præfat. n. 16. ††† L. 4. c. 29. n. 7.

" Communiter palla vocatur munda mappa super quam distenditur corporale." Il ne dit pas *les nappes blanches* au pluriel, mais *la nappe blanche* au singulier, parce qu'effectivement il n'y avoit qu'une nappe blanche sur laquelle on étendoit le corporal, qui étoit une autre nappe, puisqu'autrefois il couvroit tout l'autel, et qui avec la nappe sur laquelle il étoit étendu, fesoit les deux nappes dont il assûre que l'Autel doit être couvert.

Ce n'est pas que du tems de Durand, et si vous voulez avant lui, on ne le couvrît déja de deux nappes, et même de trois, en quelques Eglises, surtout en celles de l'Ordre de Cisteaux, selon ce qui est dit dans le livre de ses Uz;* mais il me paroît que la coûtume de le couvrir de trois nappes, ne s'est guéres plûtôt établie dans toute l'Eglise que vers le 15. siècle. Encore depuis ce tems-la se trouve-t-il des Théologiens, et entr'autres Silvestre Maître du sacré Palais,† le Père Barthelemi Fumée, auteur de la Somme appellée *Aurea Armilla*‡ le Cardinal Tolet,§ Suarez‖ et Jean Chappuis¶ qui prétendent qu'il suffit de le couvrir de deux nappes. Le Pere Scorce rapporte** que les Rubriques du Missel de Pie V. n'en demandent pas d'avantage; " Communiter duæ tantùm toballiæ existimantur necessariæ, ex rubricis Missalis Pii V." Et le même Jean Chapuis témoigne†† qu'il y a des Docteurs qui soûtiennent qu'une seule suffiroit, si l'on ne pouvoit pas en avoir trois: " Dicunt Doctores quòd si tres mappæ non haberentur, sufficeret una."

Mais enfin les réglemens de plusieurs Synodes, tant diocésians que provinciaux, qui ont été depuis le 15. siécle, et les rubriques des Missels et des Cérémoniaux qui ont été publiés depuis ce tems-là, en veulent trois, ou deux au moins, dont il y en ait une pliée en double; et le Synode d'Angers en 1507.‡‡ sous François de Rohan Evêque d'Angers, aussi bien que le Concile provincial de Toulouse en 1590.§§ en veulent absolument trois. *Altare* (dit ce Synode) *tribus mappis debitè ornetur* Et ce Concile provincial: " Tribus mappis altare unumquodque instruatur."—*pp.* 153—171.

From this account we may gather the following interesting facts.

1. That the primitive altars were covered entirely with rich stuff, or silk, occasionally embroidered with imagery, and even enriched with precious stones.

2. That over this covering a second, of silk or linen, was laid, during the celebration of the sacred Mysteries.

3. That after the end of the ninth century the altars were always covered with a linen cloth for the celebration of the holy Eucharist.

4. That the custom of covering the altar with three cloths is not older than the fourteenth or fifteenth century.

5. The custom of the Greek Church has ever been to place four small pieces of cloth, marked with the names of the Evangelists, on the four corners of the altar, and over these, two cloths and a corporal

6. That the present Rubrick of the Latin Church requires three cloths, two short and one long, besides the corporal.

According to N. De Vert, the altar was stript of its linen coverings and ornaments immediately after the Mass, and not covered till near the time of celebrating on the following day.‖‖ This is also mentioned

* C. 53. † In Sum. v. Missa, I. q. 2. ‡ v. Missa n. 6.

§ Instruct. Sacerdot. l. 2. c. 2. n. 6. ‖ To. 3. in 3. p. S. Thom. disp. 81. sect. 6.

¶ Comment. in Summul. S. Raymun. di de Penna fort. Tract. 3. Tit. de exterior. Sacerdot. Præpar. fol. 45.

** L. 2. de sacros. Miss. sacrif. c. 14. n. 8. †† Supr.

‡‡ Tit. de. celebrat. Missæ. §§ 3. P. c. 1. n. 17.

‖‖ On voit dans l'Ordre Romain xiv. qu'on estoit encore plus exact là dessus au xiv. siècle, et que le Diacre n'estendoit précisément le Corporal, qu'avant l'Oblation du pain; c'est qu'en effet ce ligne paroist jusque là entièrement inutile sur l'Autel ou mesme il se salit à crédit. D'où vient mesme que dans les Eglises où le Corporal se mettoit sur l'Autel dès la Colleete ou l'Epistre, parceque c'estoit en effet le temps d'y apporter le Calice, on observoit toutefois de ne le pas déplier qu'après l'*Oremus*, qui précède l'Offertoire. *Ne pulveribus maculetur*, dit le Cérémonial de Bursfeld, ce qui estoit aussi ordonné par le Céremonial Romain du xvi. siécle; *nec explicetur, propter pulverem, usque ad oblationem Calicis.* Bien

by De Moleon, in his Voyage Liturgique, in describing the churches of St. Jean de Lyon, and St. Maurice d'Angers;—" ce sont les enfans de chœur qui mettent les nappes de l'autel, immediatement avant la grande messe. Dans les chappelles de cette eglise les Autels selon l'ancien usage sont a nud —de sorte qne ce n'est qu'un moment avant que d'y dire la messe, qu'on y met les nappes."

The altar cloths which hang in front of the altars may also have originated from the custom of placing the shrines of Saints beneath those altars which were supported on pillars, and suspending curtains on rods fixed under the slabs, to protect them from dust.* These rods were concealed by a fringed bordering of stuff hung before them; and this narrow lappet is still found on many frontals.

From the Inventory of cloths formerly belonging to the High Altar of York Minster.

Item, three pieces of white Baudekin, with gold flowers wove in it; Item, two pieces of white velvet, one of them with a crucifix, the other with the salutation of the Blessed Virgin; Item, two pieces of blue sarcenet, with the images of the crucifix, Mary, and John, stained; Item, two pieces of white linen cloth, with a red cross, for Lent; Item, one great pall for Good Friday; Item, twelve diaper palls; Item, a pall of cloth, with front parts wrought in gold.—*Monasticon Anglicanum.*

Silk cloths for the High Altar, Lincoln Minster.

Imprimis, A costly cloth of gold, for the high altar, for principal feasts, having in the midst images of the Trinity, of our Lady, four Evangelists, four angels about the Trinity, with patriarchs, prophets, apostles, virgins, with many other images, having a frontlet of cloth of gold, with scriptures, and a linen cloth enfixed to the same;—ex dono Ducis Lancastriæ.—Item, a purpur cloth, with an image of the crucifix, Mary, and John, and many images of gold, with a divers frontlet of the same suit, with two altar cloths, one of diaper; Item, a cloth of gold, partly red, and partly white, with an image of our Lady in the midst, with her Son in a circle, with eight angels; and on her right hand, an archbishop standing in a circle, with eight angels; and on her left hand, a bishop standing in a circle, with eight angels; with a frontlet of the same suit, having in the midst the Trinity, with two angels incensing on every side;—ex dono Ducis Lancastriæ.—Item, a cloth of white, with troyfoils of gold, having the salutation of our Lady in a red circle, having a frontlet of the same, with two cloths of diaper.—*Monasticon Anglicanum.*

plus, selon l'Ordre Romain, cité plus haut, la nappe de dessous ne se mettoit mesme qu'au commencement du *Credo;* et lorsqu'il n'y avoit point de *Credo*, elle ne s'y mettoit qu'après l'Offertoire. Aujourd'huy ce n'est plus cela, et les Sacristains, presque partout, pour s'épargner la peine de remettre cette nappe tous les jours, ont trouvé le secret de la laisser jour et nuit sur l'Autel; ensorte qu'il n'y a plus que la nappe dessus, je veux dire le Corporal, qu'on observe toûjours de ne mettre encore que quelques momens avant l'Offrande. Voyez à la Remarque xxii. ce que nous dirons sur cette nonchalance des Sacristains. Exceptons icy cependant l'Eglise d'Arras, où l'Autel ne se couvre encore que pendant Tierces, de la nappe que le Diacre et le Soudiacre ont apportée de la Sacristie. A Rheims les mesmes Ministres découvrent l'Autel au commencement de la Messe, plient le tapis, estendent les nappes, mettent les Corporaux &c. A Clervaux on découvre l'Autel après Tierces de la Vierge, et on fait déborder la nappe d'un pied sur le parement à peu près comme celle qui couvre nos tables communes et qu'on laisse pendre de tous costez. Les Rubriques en effet ne disent point que la nappe ne doit point passer le devant d'Autel, ni quelle y sera cousüe ou attachée avec des épingles. Aussi plusieurs Eglises, mesmes célébres, sont elles encore à cet égard, dans le mesme usage qu l'on garde à Clervaux.—*De Vert. Explication des Cérémonies de l'Eglise, vol. iii. p.* 159, 160.

* Comme ce parement ou rideau, qui étoit au devant de l'Autel, tenoit par des anneaux à une tringle ou verge de fer; tout cela, pour la bienséance et la propreté, étoit couvert d'une pente ou bande garnie de franges. Et de là, le tissu, appellé *frange* ou *crèpine*, qu'on voit encore, communément au haut des paremens d'Autel. C'est ainsi que pour cacher les tringles, dont on se fert ordinairement pour passer les anneaux d'un rideau de lit et de fenêtre, on fait pendre du ciel de ce lit ou du haut de ces fenêtres, de semblables bandes ou tissus, sur les rideaux. Que si en quelques Eglises on se contente aujourd'-huy d'orner le devant de la table d'Autel, de quelque sculpture ou peinture, sans le couvrir d'aucun rideaux ou ornement; c'est apparemment que depuis qu'on a cessé de mettre les corps des Saints sous l'Autel, ces rideaux ou paremens qui servoient à en conserver les Châsses et à les garentir de la poussiere, ont été regardez comme inutiles. Je vis à Galardon, village dans le pays Chartrain, en 1689, au mois de Décembre, un de ces paremens, tenant ainsi avec des anneaux à une tringle. Il étoit de méme étoffe que les courtines ou rideaux qui fermoient les côtez de l'Autel.—*De Vert. Ibid. vol. ii. p.* 387.

It is evident from the words "having a frontlet of the same" that the cloths described were intended to hang over the back of the high altar. (See Reredos and Dossell.)

In the Inventory of St. Paul's.—In Capella Carnariæ.

Item, Pannus frontalis de baudekyno; et pannus *super-frontalis* de rubeo cendato cum turrilibus et leopardis deauratis; Item, a cloth for the hie Awt^r of blew baudekin, with the picture of our Lord, Mary, and John, and a front of the same; Item, one awter cloth of white fustyan, with red roses, with a crucifixe, Mary, and John, broydered, and fronte of the same, and two curtains.—*Jacob's Hist. of Faversham.*

Altar Bread. The bread prepared for consecration in the Holy Eucharist.

According to the Latin rite altar-breads should be unleavened, and of a circular form. They are baked between two irons,* and receive an impression of a sacred image or emblem. In early representations of the Host, in a chalice, on the tombs of priests, we find the figure of a simple cross;† later, an ihs, or ihc, or a Crucifixion, with the Blessed Virgin and St. John. This representation, however, seems inconsistent with the nature of this holy Sacrament; and the Cross, the Holy Name in a trefoil, or an Agnus Dei, are far more appropriate devices.‡

The altar breads for the mass are now made considerably larger than those for the communion of the faithful. Formerly they were all large, and broken in parts for the communion; a particle only being carried to the sick. The small altar breads appear to have been introduced in the middle of the eleventh century. In the first prayer-book of Edward the Sixth it is ordered that the communion bread be made *round and unleavened*, but somewhat thicker, and thereon no prints. The use of wafer bread for the communion was kept up in the Anglican church till the great Rebellion.§ In the Scotch service-book round unleavened wafers are ordered for the communion.‖

Such was the reverence with which all matters connected with the holy Sacrifice of the Altar were regarded, by our catholic forefathers, that altar breads were made fasting, and with a particular office. The account of this edifying custom is so interesting that I have extracted it at full length from Bocquillot.

Pour apprendre au Sacristains de nos Eglises comment ils doivent faire les pains destinez au Sacrifice, il est bon de rapporter ici comment les anciens Moines les faisoient. L'on faisoit des Hosties toutes les fois qu'on en avoit besoin dans les Monastères; il y avoit néanmoins deux tems principalement destinez à ce travail; sçavoir, un peu devant Noël et devant Pâque. Cela prouve en passant qu'il falloit que ces pains fussent assez épais et solides pour durer si long-tems, Les Novices trioient les grains de froment sur une table l'un après l'autre; on les lavoit ensuite, et on les étendoit sur une nappe blanche pour les faire sécher au soleil. Celuy qui les portoit au moulin lavoit les meules, se revêtoit d'une Aube, et mettoit un Amict sur la tête. Le jour de faire les pains étant venu, trois Prêtres ou trois Diacres avec un Frere Convers, après l'Office de la nuit mettoient des souliers, se lavoient les mains et le visage, se peignoient, et recitoient en particulier dans une Chapelle l'Office des Laudes, les sept Pseaumes et les Litanies. Les Prêtres ou les Diacres revêtus d'Aubes venoient dans la Chambre où les pains se devoient faire; le Convers y avoit déja préparé le bois le plus sec et le plus propre à

* The method of making altar breads is as old as the ninth century, according to several ecclesiastical writers.

† De Vert asserts that the origin of this cross was the indented lines made in that form on the breads intended for communion, to facilitate their fraction.

‡ Lebrun describes the altar breads, used by the Armenians, to be round, of about the thickness of a crown-piece, and sometimes even thicker; stamped with an image of the crucifixion, or a chalice with our Lord rising out of it.

§ The altar of the Cathedral church of Canterbury, in the time of Charles the First, was furnished with two candlesticks and tapers, a basin for oblations, and *a silver-gilt canister for the wafers, &c.* Among the directions given to the chaplain, when Prince Charles was going to Madrid, we find the following. The communion to be as often used as it shall please the Prince to set down; *smooth wafers to be used for the bread.—Collier, ii.* 726.

‖ In this Service-Book far more Catholic practices were enjoined than in the English, and for this reason it gave such violent offence to the Puritan party. For a very curious account of this book, see *Gordon's History of Scots' Affairs*, printed by the Spalding Club.—*Vol. ii. p.* 59.

faire un feu clair. Ils gardoient le silence tous quatre; l'un répandoit la fleur sur une table polie, propre et faite exprés, dont les bords étoient relevez pour contenir l'eau qu'il jettoit dessus, et délayoit la pâte. C'étoit de l'eau froide, afin que les Hosties fussent plus blanches. Le Convers avec des gants tenoit le fer, et faisoit cuire les Hosties six à la fois. Les deux autres coupoient les Hosties en rond avec un couteau fait exprés; et à mesure qu'on les coupoit, elles tomboient dans un plat couvert d'une linge. Ce travail duroit long-tems dans les grandes Communautez, et se faisoit néanmoins à jeun; mais on soulageoit aussi leurs peines par une meilleure portion à leur dîné.

Dom Marténe dit que cet usage a duré dans les Monastères jusqu'au quinzième siécle. Dom Claude de Vert Trésorier de l'Abbaye de Clugny, assûre que de nos jours il subsistoit encore chez eux, et qu'il n'a cessé que depuis que la réforme s'y est établie. Etoit-ce là une pratique à réformer? Mais combien certains Séminaires de Province font-ils de pareilles réformes dans les Diocéses où ils sont établis? Dieu soit béni de la piété qu'ils inspirent aux Ecclésiastiques qu'ils élevent; mais qu'il nous préserve, s'il luy plaît, de la réforme qu'ils voudroient faire dans nos Eglises en abolîssant de tres-saints et tres-anciens usages, qu'ils prennent pour des abus, faute de les connoître.—*M. Bocquillot's Traite Historique de la Liturgie ou de la Messe, pp.* 289—291.—The same manner of making altar breads is enjoined in Lancfranc's Decrees. *See* De Antiquitate Monach nig. S. Benedicti in Anglia Clem. Reyneri, Duaci, 1625.—*Appendix*, 236.

Altar Cards. The name given to certain portions of the mass, such as the Lavabo, words of consecration, Gospel of St. John, &c., printed separately on three sheets of card-board, and placed against the reredos of the altar. These are of comparatively modern introduction.

There is no doubt that they might be dispensed with, their contents being in the missal itself. At any rate they should be as small and unobtrusive as possible; and the custom of mounting them in large gilt frames, glazed, as *ornaments* to the altar, which has been recently introduced in some modern chapels, is exceedingly absurd and offensive in effect, magnifying an accessory,—which the authorities of the church and the modern rubricks allow,—into a *leading feature* in the decoration and furniture of an altar.

Amice. A white linen napkin or veil, worn by all clergy above the four minor orders. It is the first of the sacred vestments that is put on,* first on the head, and then adjusted round the neck, hanging down over the shoulders.

In several dioceses of France, the Priests, deacons, and subdeacons, wore the Amices on their heads, from the Feast of All-Saints till Easter;† letting them fall back

* Ad amictum, dum ponitur super caput dicat:—Impone, Domine capiti meo galeam Salutis, ad expugnandum diabolicos incursus.

† St. Maurice d'Angers. Il y'a à la Messe trois Diacres, et trois Soudiacres, sçavoir les quatres revêtus dont nous avons parlé, et deux chanoines qu'on appelle grand Diacre et grand Soudiacre. Le celebrant et ces deux et le servent

on the shoulders during the Gospel, and from the secret till the first ablution. M. Thiers, in his treatise *Sur Les Perruques*, has advanced several objections against this practice, in his eighth chapter, which I have here given at length.

Les Prêtres, les Diacres, les Soudiacres, et ceux que l'on appelle à Paris *les Induts*, portent des Amits sur leurs têtes à l'autel en certains diocèses, depuis l'octave de saint Denis, ou depuis la Toussaints jusqu'à Pâques. Cet usage a de grands, d'illustres, de savans patrons. Mais ils me permettront bien de leur dire avec tout le respect que je leur dois, qu'il ne me paroît pas fort régulier.

Premièrement, parce que selon le Canon *Nullus*,* expliqué par l'auteur de la Somme Angélique,† par Silvestre Maître du sacré Palais,‡ par l'auteur de la Somme intitulée *Armilla*,§ par Jean de Tabia,‖ par Emanuel Sa,¶ par Escobar,** et par un très-grand nombre d'autres Canonistes, et d'autres Théologiens, les Prêtres ne peuvent, sans cause raisonnable, dire la Messe la tête couverte. Cette cause raisonnable suppose une infirmité considérable; cette infirmité doit être attestée. Cette attestation doit être suivie d'une permission des Supérieurs à qui il appartient de la donner. Cependant combien y a-t-il de Prêtres qui la disent avec un Amit sur leur tête, sans que besoin soit, qui la diroient fort bien la tête nue sans en être incommodés, qui la disent sans être infirmes, ou, qui l'étant en effet, ne font point attester leurs infirmités, et ne demandent point permission de la dire en cette posture? Il y en a une infinité, à l'égard desquels par conséquent l'usage de la dire ainsi n'est pas fort régulier. S'il ne l'est pas à leur égard, il ne l'est pas non plus à l'égard des Diacres, des Soudiacres, et des *Induts*, qui, quoique forts et robustes, servent à l'autel en cet habit sans aucune raison légitime.

Secondement parce que les Amits ainsi disposés sur la tête, sont assez semblables aux coëffes que les Ecclésiastiques portoient autrefois et particulièrement en Angleterre, en Normandie et en Anjou. Car enfin ces coëffes, comme celles des filles et des femmes parmi nous, couvroient toute la tête, ensorte qu'elles ne laissoient que le visage découvert. Et voilà justement ce que font les Amits dont il s'agit. Ces coëffes néanmoins sont condamnées par le grand Concile d'Angleterre, en 1268, par les Conciles provinciaux de Rouen en 1299 et en 1313, par le Synode de Nicosie en la même année, et par le Synode d'Angers en 1314.

Troisiémement, parce que les Statuts du Diocèse de Soissons en 1673, défendent très-expressément†† aux Ecclésiastiques sous peine de suspense, de dire la Messe ou d'y servir en qualité de Diacres, de Soudiacres ou d'*Induts*, avec un Amit sur la tête. *Les Ecclésiastiques* (disent-ils) *célébreront la sainte Messe, ou y assisteront le célébrant, avec la tête nue, et non couverte de la calotte ou de l'Amit, sous peine de suspension et imprimeront par une modestie exemplaire, dans l'esprit des peuples, l'honneur et le respect qui est dû aux choses saintes.* . . . . . .

Mais au reste si l'usage de dire la Messe avec un Amit sur la tête, n'est pas fort régulier, il n'est pas non plus fort ancien, quoi qu'en pense le Docteur Navarre.

I. Parce que n'étant fait nulle mention de l'Amit parmi les ornemens sacrés avant l'empire de Charlemagne, il semble qu'on n'a commencé de s'en servir dans l'Eglise Latine, qu'au neuvième siècles,‡‡ et que les prières que l'on dit en le mettant ne sont pas plus anciennes. C'est peut-être pour cela que dans l'Eglise de Milan et dans celle de Lyon, l'on ne met l'Amit qu'après l'aube et la ceinture, comme le témoigne Monsieur le Cardinal Bona.§§ La même chose se pratiquoit autrefois à Rome selon le premier‖‖ et le cinquième¶¶ Ordre Romain du Pere Mabillon, et les Maronites la pratiquent encore présentement.***

d'Amicts et d'Aubes Parées et ont en tous temps l'Amict sur la tête, qu'ils n'abaisent que depuis le Sanctus jusqu'à la communion. (St. Etienne de Bourges.) Leurs Aubes ne sont pas par parées mais seulement leurs *Amiets.—De Moleon Voyages Liturgiques en France.*

* De consecrat. dist. 1. † V. Missa. n. 9. ‡ V. eod. 1. n. 2. In Sum. § V. eod. n. 7.
‖ V. eod. n. 18. In Sum. ¶ V. eod. n. 17. in Aphoris. Confess. ** Tract. 1. Examen. 11. c. 2.
†† Tit. 1. de Service divin. ‡‡ [This assertion is denied by other Ecclesiastical commentators.—A. W. P.]
§§ L. 1. Rer. Liturg. c. 24. n. 3. et l. 2. c. 1. n. 6. ‖‖ n. 6. p. 6. et 7. Tom. 2. Musæi Italici Mabillon.
¶¶ n. 1. p. 66. Ibid. *** Mabillon. Not. in Ord. Rom. 1. n. 6.

II. Parce que les Ecclésiastiques n'ayant assisté à l'Office la tête couverte que vers le milieu du treizième siècle (l'exception toutesfois des Evêques, s'il est vrai qu'ils y aient assisté en Mitre avant ce tems-là) il est extrêmement probable que les Prêtres n'ont dit la Messe la tête couverte, que long-tems après, parce que, comme on vient de le dire, ils ont toujours marqué plus de respect en célébrant les divins mysteres, qu'en assistant aux autres Offices de l'Eglise. Aussi l'Eglise ne leur a-t-elle donné permission de porter la calotte à l'autel que depuis quelque vingt-six ans.

III. Parce que l'Amit, de soi et par son institution, n'est pas tant pour couvrir le tête, que pour couvrir le coû et les épaules. Fortunat Archevêque de Tréves ne le rapporte qu'au coû pour la conservation de la voix et de la parole. "Amictus" (dit-il*) "est primum vestimentum nostrum, quo collum undique cingimus. In collo est namque vox, ideòque per collum loquendi usus exprimitur. Per amictum intelligimus custodiam vocis."

Le Cérémonial des Evêques en fait de même, lorsqu'il explique la maniere dont l'Evêque, le Diacre et le Soudiacre, se revêtent de l'Amit. Il dit de l'Evêque:† "Diaconus et Subdiaconus offerunt Episcopo amictum osculandum in medio ubi est designata parva crux, mox illum diligenter aptant circa collum Episcopi, ita ut vestium summitates, quæ vulgo collaria vocantur, omnino tegat, deinde cordulas," etc. *Puis de Diacre:*‡ Amictum sibi aptabit circa collum, ita ut collaria tegat, mox albam, &c. *Et enfin de Soudiacre:* Accipit paramenta sibi convenientia, quæ eadem ferè sunt quæ superiùs Diacono conveniunt, excepta stola."

Hugues de S. Victor au contraire ne rapporte l'Amit qu'aux épaules, sans parler ni de la tête, ni du coû. "Humeros" (dit-il§) "quibus onera portantur, amictu velamur, ut jugum Christi patienter ferre doceamur." Innocent III. dit dans le même sens:‖ "Lotis manibus Sacerdos assumit amictum, qui supra humeros circumquaque diffunditur." Onufre Panuin dit aussi ce qui fuit¶ *Anabolagium; alias Anaboladium, à verbo Græco* ἀναβάλλομαι, *quod est* suprajicio, *vel* rejicio, *appellabant amictum album lineum, qui, quod humeris imponeretur, superhumerale etiam vocabatur.* Et voici l'oraison que le Prêtre doit dire en prenant l'Amit, selon la Messe d'Illyricus, qui est l'ancienne Messe Romaine, à quelques oraisons près qui y ont été ajoutées:** "Humeros nostros sancti Spiritus gratia tege Domine, renesque nostros vitiis omnibus expulsis præcinge, ad sacrificandum tibi viventi et regnanti in sæcula sæculorum."

La vérité est que Rupert,†† Guillaume Durand‡‡ et quelques autres Ecrivains Ecclésiastiques, assurent que le Prêtre doit se couvrir la tête de l'Amit, et que l'oraison *Impone Domine capiti, &c.* insinue la même chose. Mais ni cette oraison, ni ces Ecrivains ne marquent pas que le Prêtre le doivent tenir sur sa tête pendant la sainte Messe hors le Canon, comme l'on fait en quelques Eglises, Il doit seulement le mettre d'abord sur sa tête, puis le rabattre sur son coû et sur ses épaules avant que d'aller à l'autel, parce qu'il doit avoir la tête nue à l'autel. Et voilà la raison qu'en apporte Monsieur Grimaud Chanoine et Théologal de Bordeaux, dans sa *Liturgie sacrée.* "Le Prêtre" (dit-il§§) "met l'Amit sur sa tête et le prend comme un beaume. Mais parce que pour offrir ce sacrifice il doit avoir la tête découverte, en le mettant, il le fait descendre sur le col et sur les épaules." Voilà quel est le vrai usage, l'usage légitime de l'Amit dans l'Eglise Latine.

Mais enfin dans les Eglises même ou les Prêtres, les Diacres, les Soudiacres et les *Induts,* portent l'Amit à l'autel, ils l'abattent sur le coû durant l'Evangile, et depuis la Secrette, ou depuis la Préface, jusqu'après l'ablution, et le Soudiacre le tient encore ainsi abattu pendant qu'il chante l'Epître, comme le disent fort nettement le nouveau Missel,‖‖ et le Cérémonial de Paris,¶¶ Et cette maniere d'abattre l'Amit sur le coû pendant la Messe, nous marque deux choses. La premiere qu'il reste encore de grands vestiges de la *Tradition* et de la *Régle* de l'Apôtre saint Paul dans les Eglises même qui semblent s'en

* L. 2. de Divin. Offic. c. 17. † L. 2. c. 8. ‡ L. 1. c. 9. § L. 1. Erudit. Theolog. c. 45.
‖ L. 1. de Myster. Missæ. c. 50. ¶ In Interpretat. voc. &c. ** Ad calcem libri de reb. Liturg. Cardin. Bona.
†† L. 1. de Divin Offic. c. 19. ‡‡ L. 3. Rational. c. 2. n. 1. et 3. §§ P. 1. c. 6. n. 1.
‖‖ Tract. de Ritib. in Missa servand. c. 1. art. 5, 6, 7. art. 12. et c. 11. art. 9.
¶¶ P. 2. c. 2. n. 2. et 24. c. 5. n. 3. et c. 7. n. 3.

être les plus éloignées en ce point. Et la seconde qu'il n'y a que la nécessité qui oblige les Ecclesiastiques de se couvrir la tête durant la célébration des saints mysteres, puisqu'ils ne le font qu'en hyver et dans la seule vûe de se garantir du froid de la tête et des rhumes.—*Thiers' Histoire des Perruques, chap. viii. pp.* 96—106.

De Vert—Explication des Cérémonies de la Messe.

3. *L'Amict se mettoit autrefois sur la teste.** Comme l'y mettent encore, du moins en allant à l'Autel, ceux qui, en célébrant la Messe, retiennent toujours l'ancien capuce ou capuchon d'étoffe; tels que sont la plupart des Réligieux et quelques Chanoines séculiers; par example, ceux de l'Eglise de Langres, de Narbonne, &c., où l'Amict se met encore sur le Chaperon.Il est vray que les uns ni les autres ne le conservent pas long-temps sur la teste, et que régulièrement ils se découvrent par respect, en arrivant à l'Autel et en commençant la Messe. Tel étoit aussi l'usage de plusieurs autres Eglises, de ne rabbattre ce linge qu'à l'Autel. Mais enfin communément par tout, principalement dans les Eglises séculières, on regard aujourd'huy comme plutôt fait, de l'abbaisser et le mettre sur le cou, dès la Sacristie et en s'habillant. Seulement quelques Prêtres, par un reste d'impression de l'ancienne coutume, observent toujours de faire toucher cet habillement à leur teste, avant que de le mettre sur le cou. Et même les Capucins le mettent sur la teste nuë en s'habillant et non sur le Capuchon, et le portent ainsi jusqu'à l'Autel; où, venant à se découvrir, ils le laissent tomber dans le Capuchon. Et de même, en retournant à la Sacristie aprés la Messe, ils se couvrent de nouveau la teste de l'Amict seul. Ceux qui célébroient sans Capuchon, faisoient retomber cet habillement sur la Chasuble; et c'est ainsi qu'on en use encore à Paris, à la Rochelle, &c. L'Evêque observe toujours aussi à l'Ordination, d'en couvrir la teste du Soudiacre. *Imponit super caput singulis*, dit le Pontifical Romain; mais ce Ministre le rabbat dans la suite sur le cou, selon le rit le plus usité. A Paris, on le porte encore en hyver sur la teste, jusqu'à la secrete; à la Rochelle et à Angers hyver et Esté, jusqu'au commencement du Canon. Et en ces trois Eglises on le reprend après la Communion. A Soissons, les Prêtres qu'ils appellent *Cardinaux* (pour la raison que nous avons marquée en notre premier Volume, pages 56 et 57.) n'ôtent point l'Amict de dessus leur tête, pendant toute la Messe, qu'autrefois ils célébroient conjointement avec l'Evêque, et à laquelle aujourd'huy, ils se contentent d'être présens dans le Sanctuaire et autour de l'Autel, sans y avoir d'autre part que le reste des assistans; ce qui fait qu'ils sont toujours assis. Et c'est ce que je pris la liberté de répondre en 1684, à feu M. l'Evêque de Soissons (Charles de Bourlon,) lorsque, peu content de cette posture de ses Prêtres Cardinaux, il me fit l'honneur de me demander ce que j'en pensois. Je luy dis que cette situation convenoit assez à des gens oisifs; mais que pour faire lever ces Prêtres, il n'avoit qu'à les obliger de concélébrer avec luy, suivant l'ancien usage, encore observé en quelques Eglises, principalement le Jeudy-Saint.—*Vol. ii. pp.* 254—256.

Durandi Rationale.

"The celebrant, after washing his hands, takes the Amice, which is properly the covering for the head; to which is applied what the Apostle says, Ephesians, vi. *Take the helmet of Salvation.* It is an emblem, then, of salvation. It signifies also purity of heart, because it encompasses the breast. Falling over the shoulders it designates strength to labour; as the Apostle exhorts St. Timothy to "*labour as a good soldier of Christ Jesus.*"—II. St. Timothy, ii. 3. In some places, however, there is a commendable custom of putting on a linen Alb or Surplice first, over the cassock, and then the Amice over it, by which

* On voit sous le grand Autel de l'Abbaye de Saint Acheul, près d'Amiens, la figure de S. Firmin, premier Evêque et Martyr d'Amiens, représéntée en relief sur son tombeau de pierre, qu'on rapporte au commencement du VII. siecle, avec ses habits Sacerdotaux ou Pontificaux, comme on voudra dire (car ç'étoit assez la même chose dans les premiers temps, ainsi que nous dirons plus bas) la teste enveloppée de l'Amict, en forme de Capuchon fort serré. Qu'on juge après cela qu'elle foy on doit ajouter, à ce qu'avance M. Thiers, en son Traité des Perruques, qu'on n'a commencé à se servir de l'Amict dans l'Eglise Latine, qu'au IX. siecle.—[This effigy must have been executed long posterior to the seventh century.—A. W. P.]

is signified that faith must go before good works. The Amice also is turned down over the neck of the Vestment, to shew that good works ought to spring from charity. The Amice also binds the throat, to be a check upon the voice and tongue. The head is covered, that the eyes may not wander and distract the mind. The Amice, wherewith the priest is shrouded, signifies also the Veil of Christ's flesh; for *the head of the man is Christ.*—1 Cor. xi. 3. And therefore the head is veiled to shew that the Divinity was hidden in the flesh, and by the flesh was made known. Lastly, the Amice represents the cloth with which the Jews covered our Saviour's face, when they said, *Prophesy unto us, O Christ, who is he that struck Thee?*—Matt. xxvi. 68.

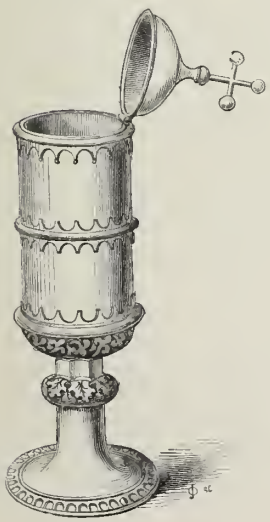
Amices were formerly richly ornamented with gold and embroidery, Georgius de Lit. Rom. Pont. tom. i. p. 133. Antiquitus amictus aureis texturis exornari consuevit; nam in testamento Riculfi Episcopi Helenensis condito A.D. 915, habetur Riculfum legasse ecclesiæ suæ *amictos cum auro quatuor.* Victor Papa III. A.D. 1087, dono dedit monasterio Casinensi Camisos magnos deauratos cum amictis suis duos, et alios de serico septem. Fulco Imperialis Judex obtulit A.D. 1197 ecclesiæ S. Margaritæ prope urbem Vigiliarum in Apulia unum amictum cum frisio magno. Item duos amictos cum grammatis.

These embroidered or apparelled amices were generally used in the English church, previous to the reign of Edward the Sixth.

Duo Amictus de filo aureo aliquantulum lati et plani. Item, Amictus cum puro aurifrigio veteris ornatus. Item, Amictus breudatus de auro puro, cum rotellis, et amatistis, et perlis. Item, Amictus planus per totum de aurifrigio. Item, Amictus Rogeri de Weseham, habens campum de perlis Indicis, ornatus cum duobus magnis episcopis et uno rege stantibus argenteis deauratis, ornatus lapidibus vitreis magnis et parvis per totum in capsis argenteis deauratis. Item, Amictus cum parura de rubeo sameto breudato cum imaginibus. Item, Amictus cum parura contexta de nodulis de filo aureo, viridi et rubeo, serico cum nodulis serico compositus de magnis perlis albis, de dono Ricardi de Gravesende Londinensis episcopi. Item, Parura amictus cum campo de perlis albis parvulis cum floribus et quadrifoliis in medio, et platis in circuitu per limbos argenteos deauratos, cum lapidibus et perlis ordine spisso serico insertis in capsis argenteis et sex bullonibus de perlis in extremitate. Item, Amictus diversis scutis breudatus. Item, Amictus cujus parura de serico novo consuta.—*Dugdale's Hist. of St. Paul's Cathedral.*

The apparells were sewed on to the Amices, and when these were fastened round the neck, they formed the collar which is invariably represented on the effigies of ecclesiastics. In the list which I have given above, the apparell is sometimes mentioned by itself, (as Parura Amictûs) sometimes in conjunction with the Amice, (as Amictus cum Parura). When the Amice was pulled up over the head, the apparell appeared like a Phylactery. (*See* WOOD-CUT.)

In the Plate representing the procession of Palms in Picart's Ceremonies Religieuses, Vol. 2, the officiating clergy are figured wearing apparelled Amices *on* their heads.



AMPUL.

Amess. (*Almutium*) confounded by Du Cange with the *Amice (Amictus)* was a hood of fur, worn by Canons, intended as a defence against the cold, whilst reciting the Divine Office.

It is found in brasses; the points coming down in front, something like a stole. In this respect it was worn somewhat differently from the present mode of wearing it on the Continent. The usual colour was *grey*, (almutiis grisiis vestiti): but for the cathedral chapter, *white* ermine; in some few cases, where the bishop was a temporal prince, *spotted;* the tails of the ermine being sewed round the edge. The academical hood is a distinct thing from the Amess, though not wholly dissimilar.

Ampul. A small vessel, or vial, for containing the holy oils.

Item, an Ampul plain, with a foot silver and gilt, and a spoon with an

acorn ordained for Chrism; Item, an Ampul of berral, closed in silver and gilt for the Oleum Sanctum, with a spoon having an acorn in the top: Item, an Ampul of glass, wherein is contained the Oleum Infirmorum, with a spoon of silver and an acorn in the top.—*Inventory of the Cathedral Church of Lincoln.—Dugdale's Monasticon.*

Anchor. An emblem of hope and trust.

Small anchors made in precious metals, were frequently offered in churches and at shrines, by seamen delivered from imminent danger.

Appurtenances to the tomb of the lord Scrope.—10 silver ships with a silver anchor: Item, an anchor and 77 hooks: Item, 4 anchors and hooks.—*Inventory of plate and jewels formerly belonging to York Minster.—Dugdale's Monasticon.*

I desire my executors to cause four images of gold, each weighing 20lbs., to be made like unto myself, in my coat of arms, holding an *anker* betwixt my hands, and so to be offered and delivered in my name as follows: one at the shrine of St. Alban to the honour of God, our Lady, and St. Alban; another at the shrine of St. Thomas of Canterbury; the third at Bridlington, in Yorkshire; and the fourth at the shrine in the church of St. Winifred, at Shrewsbury.—*Will of Richard Earl of Warwick—Testamenta Vetusta*, Vol. 1, 232.

Angels. Of good angels there are nine degrees, which may be classed as follows: Seraphim, Cherubim, Thrones, Dominions, Virtues, Powers, Principalities, Archangels, and Angels.

Durandus.—"Angel is the name, not of an order of beings, but of *an office*, and means messenger: wherefore Angels are represented with wings. Archangels are principal or Chief-Angels. Among these, the name of Gabriel denotes 'the Power of God;' Michael, 'who like God?' Raphael, 'the Healing of God;' Uriel, 'the Fire of God.'

S. Dionysius relates that there are three Hierarchies of Angels, and three Orders in each. The three highest are, Cherubim, Seraphim,* and Thrones; the three middle ones, Dominions, Princedoms, Powers; the three lowest, Virtues, Archangels, and Angels.

Two Cherubim of beaten gold were figured on the Propitiatory, under the Law,—Exodus, xxxvii. 7. Cherubim signifies the 'plenitude of knowledge;' Seraphim, 'burning,' *i. e.* with Divine Love."

Sylvanus Morgan.—"Seraphim, whose chief is Uriel, are represented with wings, signifying their spiritual motion; and their ardent affection is signified by a flaming heart. Their office is to sing continually the praises of God.

Cherubim, signifying fulness of knowledge and wisdom, are represented young, having four wings to cover their faces and feet, (and in the Ark of old they did signify to the Jews God's presence,) and looking one upon another: of this order was Jophiel.

The last of the first triplicity is Thrones, represented kneeling, whose ensigns are a palm and a crown, representing Equity and Justice, under the dominion of Zaphkiel.

Dominions, disposing of the office of angels, whose ensign is a sceptre, under the regiment of Zadchiel, bearing a sword and cross.

Virtues, being a degree of angels that execute His holy Will, whose ensign is a crown of thorns in the right hand, and a cup of consolation in the left; their principal is Haniel.

Powers, being the assistant spirits, to withstand the power and assaults of evil angels, under their chief captain, Raphael, whose ensigns are a thunder-bolt and flaming sword.

Principalities, which take charge of Princes, to the bridling of their power and might, whose ensign is a sceptre and girdle across the breast, being the angel guardians of kingdoms, whose chief is Camael.

Archangels are extraordinary ambassadours, whose ensign is a banner hanging on a cross, as repre-

* Seraphim are represented with six wings, according to the Vision of Isaiah:—"*Upon it stood the Seraphims: the one had six wings, and the other had six wings.*"—Isaiah, vi. 2.

senting victory; and armed, having a dart in one hand, and a cross on the forehead, whereby Michael and his angels warred with the devil and his angels.

Angels, having the government of men, being messengers of grace and good tidings,—men being made little lower than the angels,—to whom Gabriel brought the glad tidings of peace; whose ensign is a book and a staff; they are represented young, to shew their continual strength; and winged, to shew their unweariedness; and girt, to shew their readiness:—their garments either white, to shew their purity, or gold, their sanctity and glory."*—*Sphere of Gentry, by Sylvanus Morgan.*

Angels are often represented by the artists of the fifteenth and sixteenth centuries as vested in copes, chasubles, dalmatics, and tunacles†; also in apparelled albes with stoles; but in the earlier works they are usually figured in albes, white, with gold wings. Sometimes angels were drawn as feathered all over like birds; and this representation is by no means uncommon in carving and stained glass of the latter part of the fifteenth century. Examples are to be found at Tattershall Church, Beauchamp Chapel Warwick, Wells Church Norfolk, and many others; but the effect is far from good, bordering indeed on the ludicrous, and the idea is not warranted by the traditions of Christian antiquity.

Cherubim are frequently represented of a bright red colour, to set forth the intensity of Divine Love; and usually standing upon flaming wheels, in reference to the vision of Ezekiel.

"And when the living creatures went, the wheels went by them: and when the living creatures were lifted up from the earth, the wheels were lifted up. Whithersoever the spirit was to go they went,

* Grimbaud, in his treatise on La Liturgie Sacrée has printed a most interesting commentary of Innocent the Third, on the Preface of the Mass, with reference to the angelic spirits. It is as follows:—"Le second point, que j'ay reserué à examiner sur la Preface, est sur une remarque faite par Innocent III., qui est en verité digne de son esprit, et qui merite d'estre releuée; afin de nous rendre plus attentifs sur tout ce qui se dit et se fait en ce Mystere. C'est touchant les mots qui suiuent apres ceux que nous venons d'examiner pour les Chœurs des Anges qui sont icy nominez:—*Per quem Majestatem tuam laudant Angeli, adorant Dominationes tremunt Potestates; Cœli, Cœlorumque Virtutes ac beata Seraphim sociâ exultatione concelebrant, &c.* La difficulté est, en ce qui l'Eglise en ce bien ne fait mention que de six Chœurs, qui exultent Dieu, et passe les autres sans silence; comme s'ils en estoient exclus, et qu'ils manquassent à ce devoir.

"Pour bien entendre la question, il faut supposer ce que la Theologie enseigne, apres l'auoir appris, tant des saintes Lettres, que des anciens Peres; de Saint Denys, Saint Ignace, Saint Gregoire de Nazianze, Saint Athanase, Saint Gregoire le Grand, et autres; Lesquels asseurent que ces nobles Intelligences sont diuisées en trois Hierarchies dont châcune contient trois Chœurs; si bien qu'ils sont distribuez en neuf Chacuns Le premier en montant, est celuy des Anges; parce que bien que ce nom d'Ange soit commun à tous les Esprits celestes, toutefois il est propre à ceux qui tiennent le premier Chœur: Le second, des Archanges; le troisiéme, des Virtus: Voilà pour la premiere Hierarchie. En la seconde sont les Puissances, les Principautéz, et les Dominations: En le troisiéme et plus haute, les Thrônes, les Cherubins, et les Seraphins. De ces neuf chœurs la Preface n'en nomme que six, et laisse les autres trois; et encore de ces trois, elle en omet vn de châque Hierarchie, que est celuy qui tient le milieu. De la plus basse, elle laisse les Archanges; de la moyenne, les Principautez; de la troisiéme et superieure, les Cherubins: où il faut prendre garde auec ce docte Pontife, que sans le nom des Cieux, *Cœli*, il faut entendre le Chœur des Thrônes, qui est le premier de la plus haute Hierarchie; qui sont ainsi appellez, par le rapport qu'ils ont avec le Ciel qui est nommé Thrône de Dieu. Disons maintenant; A quoy sert vne telle omission, à quoy sert cette preference dans vne partie de la Messe si solennelle; Est ce que les Archanges, les Principautez, les Cherubins manquent de zele, ou qu'ils ont moins de ferueur à servir, adorer, et loüer Dieu? Ce seroit vn crime seulement de le penser: C'est, dit ce grand Pontife, qu'en ces trois Hierarchies, et en ces neuf Chœurs de ces Celestes creatures, Dieu a voulu grauer la similitude de son ineffable Trinité; comme en tous ses ouvrages il en a imprimé quelque vestige; Mais bien plus expressement en ces nobles Esprits, si nous considerons seulement cét ordre admirable, dans lequel ils ont esté produits, et dans lequel ils paroissent auec tant de gloire et de splendeur en la celeste Hieursalem; benissant et magnifiant incessamment par leurs Chœurs, qui font le nombre de trois fois trois, les trois Personnes de la Trinité, dans la verité de leur Essence: Neanmoins comme elles sont au rang des creatures, ayant leur estre finy, quelque nobles et parfaits qu'elles soient, et de quelques qualitez naturelles ou surnaturelles qu'elles soient douées, elles ne peuuent representer cette diuine Trinité, qu'auec vn extreme rabais et diminution, comme dit tresbien ce grand Homme. C'est pourquoy l'Eglise interromp l'ordre des Chœurs Angeliques, et n'en nomme que deux de châque Hierarchie, bien qu'ils soient trois; afin de faire entendre cette verité, et que ces trois ordres des Anges sont insuffisants pour representer au vray la Diuine Trinité en sa perfection et sublimité."

† These vestments, when represented on angels, should be all of cloth of gold, diapered with orphreys of pearls and precious stones.

thither was their spirit to go; and the wheels were lifted up over against them, for the spirit of the living creaturewas in the wheels."—*Ezekiel, chap.* i. 19, 20.

In the fifteenth century, St. Michael was usually represented in complete armour; but in earlier works, simply in an albe, which is far more consistent. The body armour savours too much of human conflicts. In the church of St. Michael the Archangel, at Ravenna, A. D. 545, St. Michael and St. Gabriel are represented standing on either side of our Lord. They are thus described by Ciampini, P. II. c. viii.

"Ad ejusdem Salvatoris dexteram Stat Beatus Michael Archangelus, ut ipsa epigraphe designat, qui arundinem, sive baculum aureum, cum parva cruce in summitate gestat. Baculum nil aliud innuere autumo, nisi baculum viatorium: cujus forma etiam apud Episcopos pro cambuca inserviebat; de hujusmodi baculis disseruimus in nostro opere, Vet. Mon. parte 1. cap. 15.—(*See* STAVES). Ad ejusdem Salvatoris sinistram pariter stat Gabriel Angelus, eâdem formâ ut alter vestitus, baculumque itidem manu perstringens."

Above, there is another image of our Lord, with angels on either side, thus described:—"Prope Salvatorem duo cernuntur Angeli, alter scilicet ad dexteram, alter vero ad sinistram, vestibus palliisque *albis* induti; cum alis verò et stolis violacei coloris, auream arundinem manibus tenentes. Quatuor itidem ad dextram, tres ad sinistram sunt angeli, simili forma induti, qui tubas aureas in sonandi actu ori admotas retinent," &c.

In Christian design, Angels are continually introduced:—in sculpture and painting, as corbels, bearing the stancheons of roofs; as bosses, or in pannels and spandrils bearing labels with scriptures, or emblems of sacred things, or (in late designs) shields of arms; supporting the head of a monumental effigy; on shafts and beams holding candlesticks; as reliquaries bearing phials in their hands; in adoration round sacred symbols, or persons; winged, with the hands extended, and standing on wheels. The representation of winged cherubim are most appropriate in chapels devoted to the reservation of the Blessed Eucharist, as they were intended, under the Mosaic dispensation, to signify in an especial manner the presence of God.

On the revival of Pagan design, in the sixteenth century, the edifying and traditional representations of angelic spirits were abandoned, and in lieu of the albe of purity and golden vests of glory, the artists indulged in pretty Cupids, sporting in clouds; or half naked youths, twisting like posture-masters, to display their limbs without repose, dignity, or even decency of apparel.

Antependium. *See* FRONTAL.

Apparell. *See* ALBE.

Ape. Introduced as a symbol of lust, and therefore generally found in the subsellæ of stalls, placed *under* a seat as a degradation and mark of contempt.*

In several illuminations at the head of the seven Penitential Psalms, representing David looking on Bathsheba, an ape, chained to a tree, is introduced, in allusion to the sin of the Psalmist.

Archangel. *See* ANGEL.

Arrows, are sometimes introduced as marks of martyrdom, as for St. Edmund the king, also as emblems of pestilence, death, and destruction; and occasionally as a rebus on the name of Fletcher, being the name by which the makers of arrows were formerly known.

Banner. For example, *see* TITLE PAGE.

Every church was antiently provided with one or more banners to bear in the processions, on rogations, and other holy days. Banners were also hung up in churches as *exvotos* in token of victories.

"The king of Scots' antient and his banner, with divers other noblemen's antients, were all brought to

* For the same reason, other emblems and representations of a similar description, are frequently found under Stalls.

S. Cuthbert's feretory; and there the said Lord Nevil made his petition to God, and that holy man S. Cuthbert; and offered the jewells and banners to the shrine of that holy and blessed man, S. Cuthbert, within the feretory; and there the said banners and antients stood and hung till the suppression of the house."—*Rites of Durham.*

Description of a Banner formerly belonging to the same church, from the same work:—

"Shortly after, the Prior caused a very sumptuous banner to be made with pipes of silver, to be put on a staff five yards long, with a device to take off and put on the said pipes at pleasure, and to be kept in a chest in the feretory, when they were taken down, which banner was shewed and carried about in the abbey on festival and principal days. On the height of the uppermost pipe was a pretty cross of silver and a wand of silver, having a fine wrought knob of silver at either end, that went over the banner cloth, to which it was fastened; which wand was the thickness of a man's finger, having at either end a fine silver bell. The wand was fastened by the middle to the banner staff, under the cross. The banner cloth was a yard broad, and five quarters deep, and the bottom of it was indented in five parts, and fringed, and made fast all about with red silk and gold. It was also made of red velvet, on both sides sumptuously embroidered and wrought with flowers of green silk and gold; and in the midst thereof were the said holy relique, and corporax cloth inclosed, which corporax cloth was covered over with white velvet, half a yard square every way, having a cross of red velvet on both sides, over that holy relique, most artificially compiled and framed, being finely fringed about the edge and skirts with fringe of red silk and gold, and three fine little silver bells fastened to the skirts of the said banner cloth, like unto sacring bells; and being so sumptuously finished, was dedicated to holy St. Cuthbert; to the intent, that for the future, it should be carried to any battle, as occasion should serve; and was never shewed at any battle, but by the special grace of God Almighty, and the mediation of holy St. Cuthbert, it brought home victory. Which banner cloth, after the dissolution of the abbey, fell into the possession of Dean Whitingham, whose wife, called Katharine, being a French woman, (as is credibly reported by eye witnesses), did most despitefully burn the same in her fire, to the open contempt and disgrace of all ancient reliques."

"To ye berars of baneris on rogacion dais, and on holy thursday, and on Corpus Christi daii, viii^{d}, for a baner for ye stepill azenst our dedycation day xiii^{d}."—*Churchwardens' Accounts of St. Peter's, Sandwich.* —*Boys' Collections.*

De Moleon, in describing a procession at Laon, mentions the bearing of two banners; one with the representation of a dragon, and the other that of a cock: which he conjectured to signify the serpent, crushed by the Blessed Virgin, patroness of the cathedral, (Ipsa conteret caput tuum), and the cock in reference to the canons of St. Peter's.

BASIN.

The staves on which the banners were suspended were made in lengths and joined together by screws, formerly called *wrests.* These staves were surmounted by crosses, devices, or images of saints. An heraldic banner is attached to the staff on which it is carried by one side, while the ecclesiastical banner is suspended from the top of the staff by means of a yard.

Bason. Basons were used in churches for the following purposes:—

1. For collecting alms and oblations. 2. For washing the hands of bishops during the celebration of the sacred rites. 3. Suspended with prickets to hold burning tapers before altars and shrines. 4. To hold the crewetts containing the wine and water.

They were made indifferently of silver parcel or whole gilt, copper gilt, brass or latten, either quite round or sexfoil, with enrichments of chasing, engraving, and enamelling.

"Duæ pelves argenteæ cum ymaginibus regum in fundis deauratæ, et scutis, et leunculis similiter deauratis, de dono Philippi de Eye, ponderis C. Item, duæ pelves argenteæ cum fundis gravatis, et flosculis ad modum crucis in circuitu gravatis ponderantibus in toto Vmarc. X^s^."—*Inventory of Old St. Paul's.*

Imprimis, two fair basons, silver and gilt, chased with nine double roses, and in the circuit of one great rose, a white rose of silver enamelled; of the which, one weigheth eighty-one ounces, and the other seventy-nine ounces, the gift of the Lord Roulf Crombwell, one of them having a spout like a lion's face. Item, two fair basons, silver and gilt, plain, with a rose chased in the midst of either of them; having the arms on the back side, that is to say, one having one scutcheon of azor, two chevrons gilt, three roses silver, and the other an escutcheon of azor, a falcon, gold, fitting upon a rose, with one scripture. Item, two basons, silver and gilt, with two stems in the midst, with troyfoyls within pounced; of the gift of Philip, the Bishop of Lincoln, weighing seventy-three ounces and a half."—*Inventory of Lincoln Cathedral.—Dugdale's Monasticon.*

"Likewise there was pertaining to the said high altar two goodly great basons of silver, one for principal days, double gilt, a large great one, and the other bason for every day, not so large, being parcel gilt, and engraven all over.

Before the high Altar within the quire, were 3 fine silver basons hanging in chains of silver, one on the south side of the quire, above the steps going up to the high altar; the 2nd, on the north side opposite to the first; the 3rd, in the midst between them both, just before the high Altar. These three silver basons had latten basons within them, having pricks for serges or great waxen candles to stand on; the latten basons being to receive the drops of the three candles, which burned day and night in token that the house was always watching to God."—*Rites of Durham.*

Three most interesting and beautiful enamelled basons of the thirteenth century, are figured in the first volume of *Willemin's Monumens Français inedits.*

"The custom of washing the hands, which bishops and priests use, before putting on the sacred vestments, is most ancient, and found even in the Old Law. Moses was commanded to make "*a laver between the altar and the tabernacle, and to fill it with water,*"—Exod. xl. 7: and in this laver, Aaron and his sons washed their hands and their feet before they approached the altar. This custom of washing the hands before prayer, and of praying with uplifted hands, is supposed to be alluded to by S. Paul, where (1 Timothy ii. 8,) he wills that Christians "pray, *lifting up pure hands,* without anger and contention." There are abundant testimonies to shew that not priests only, but all the faithful in the first ages, washed their hands previously to entering churches. The words cantharus, concha, nymphæum, and with the Greeks phiala, are names of the vessel (answering to the H. Water stoup,) which stood for this purpose near the entrance of their temples. These vessels usually appear to have received the water from a spring, which, among the Greeks, was blessed once a year. The priest, while washing his hands before celebrating, recites certain prayers, to obtain the grace of purity of heart. A bishop removes his cappa (or mantiletto) and his ring, and vested in the alb or rochet, receives water from the acolyth kneeling, and afterwards puts on the sacred vestments."—*Georgius de lotione manuum celebrantis, &c. p.* 98.

Bat. This creature, between a bird and a beast, was frequently introduced in ancient sculpture, especially under stalls.

"The Batt may signifie men of quick and secret execution."—*Sylvanus Morgan's Sphere of Gentry.*

Baudekyn. For patterns of baudekins, see PLATES OF DIAPERING. The name given to precious stuffs, and for vestments and altar hangings.

Item, a baudekin cope wight with lions and hands of gold. Item, 6 baudekin copes, with leopards passant gold and flowers, wight. Item, 8 baudekin copes, with lions rampant, gold.—*Inventory of York. Dugdale's Monasticon.*

Item, 2 altar cloaths of bawdkyn, with leopards and stars. Item, 2 altar cloths of white bawdkyn.—*Gunton's Hist. of Peterborough.*

"*Baldakinus, baldekinus.* Pannus omnium ditissimus, cujus utpote stamen ex filo auri, subtemen ex serico texitur, plumario opere intertextus, sic dictus quod Balducco, seu Babylone in Perside, in Occidentales provincias deferretur. Vincentius Bellov. 1. 32. c. 30. Tertia Die fuerunt omnes in blaveis purpureis, et quarta in optimis baldakinis, cap. 31. De Baldakino erat tectum superius, sed alii erant panni exterius. Matth. Westmonaster. an. 1260. Tumbæ (S. Albani) obtulit optimum baldekinum Matth. Paris, a 1247. Dominus Rex veste deaurata facto de pretiosissimo baldakino . . . sedens.—Porro vernaculè *Baudequin* Galli et Angli dixerunt.—Gloss. MS. a Spelmanno laudatum: *Baudekin, Cloth of Silke, Olosericus.* Qua appellatione donata etiam legitur moneta minutior, cujus in commerciis usum prohibendum efflagitarunt monetarii an. 1308. *Item qu'en l'en face faire la defense de Baudequins, qui courent communement pour six deniers* in veteri scripto Cameræ Comput. Paris., forté quod Rex sub *Baldekino* seu umbraculo in throno sedens, in ea repræsentaretur."—*Du Cange, Gloss.*

"I will that my red cloth of baudkyn be laid upon my body in the said church of Asshe, and so there to remain for a perpetual remembrance."—*Will of William Norreys—Testamenta Vetusta.*

The word baudekyn was also used to signify a pall.

In the inventory of Old St. Paul's, under the head *Baudekyni:*—

"Item, baudekynus rubeus cum ymagine S. Petri, de funere Domini Henrici de Alemannia. Item, baudekynus purpùreus cum magnis rotellis et Leopardis, de funere Johannis de Bayllol. Item, baudekynus rubeus cum magnis rotellis cum Aquillis et Leopardis in rotellis, de funere J. de Muchegros. Item, baudekynus purpureus cum columnis et arcubus, et hominibus equitantibus infra de funere Comitissæ Britanniæ. Item, baudekynus purpureus, cum una lista pulchra, et nodis et avibus infra nodos de funere domini Ricardi de Mountfichet. Item, baudekyni varii coloris; scilicet rubei, Indi, et albi cum Castellis, de funere H. filij Regis E."

A sort of imitation of baudekyn appears to have been occasionally used.

In the Lady Chapel, Ely Cathedral. "Item, an altar front of rede countrefete bawdkyn."

The principal manufacture of precious stuffs and cloths of gold at the present time, is carried on at Lyons; but the designs are mostly poor and unmeaning, composed without reference to symbolical traditions, and are rather tawdry in effect. The splendid suit of rich baudekyn vestments presented to St. Chad's Church, Birmingham, by the Earl of Shrewsbury, were composed of stuff manufactured at Spitalfields. The pattern of stuff intended for chasubles should not be too large in detail, as there can necessarily be but a small surface of the stuff visible at the same time. The design figured on old chasubles generally consists of a multiplication of small parts, almost like powdering, which have a rich effect without detracting from the effect of the orphreys.—*See* the tomb of John de Sheppy, discovered a few years since, at Rochester Cathedral.

Beams, or Rayes.

Beams or rays of glory are frequently depicted round saints, and proceeding from the nebulæ or clouds. Under angels, they should always be blazoned or, on an azure field.

Beasts. Beasts are introduced in Christian ornament to typify virtues and vices, according to the natures of the animals represented.

For the particular signification of the various species, see the proper names.

Beads. The Rosary, or a chaplet, consisting of a certain number of beads of various sizes, originally intended to enable the unlearned* to meditate with greater edification on the Mysteries of the Christian Faith.

* "As for the use of beads, the ancient authorities and others frequently counted the number of their prayers by little stones, grains, or other such marks; as is clear from Palladius's Lausaic Hist. from Sozomen, &c. (*See* Benedict XIV.

Alban Butler says, the Rosary is a practice of devotion in which by fifteen Our Fathers, and one hundred and fifty Hail Marys, the faithful are taught to honour our Divine Redeemer in the fifteen principal mysteries of his sacred life, and that of his holy Mother. It is therefore an abridgment of the gospel history of the life, sufferings, and triumphant victory of Our Lord Jesus Christ, and an exposition of what he did in the flesh, which he assumed for our salvation.

The Mysteries are divided into five Joyful; five Dolorous; and five Glorious.

The first are,—1. The Annunciation. 2. The Salutation. 3. The Birth at Bethlehem. 4. The Adoration of the Wise men. 5. The Presentation in the Temple.

The second are,—1. The Agony in the Garden. 2. The Flagellation. 3. Our Lord crowned with Thorns. 4. Our Lord bearing his Cross. 5. The Crucifixion.

The third are,—1. The Resurrection of our Lord. 2. The Ascension of our Lord. 3. The Descent of the Holy Ghost. 4. The Assumption of the Blessed Virgin. 5. The Coronation of our Blessed Lady.

The term Rosary, is probably derived from the practice of carving roses on the larger beads between the decades, and the whole of the mysteries are occasionally represented on a large rose. *See* PLATE LX. In some curiously wrought rosaries the small beads are carved into roses and buds, while the large beads are three-sided; on every side one of the mysteries, cut in a trefoil.

The materials of which rosaries are composed, have varied according to the wealth or taste of the possessor. In general they are formed of seeds, beads, or turned hard wood; but they are occasionally worked in the precious metals, enriched with stones and enamels.

Mrs. Howard, of Corby Castle, has still in her possession a rosary of massive gold, used by the unfortunate Mary, Queen of Scots, when on the scaffold.

Bee. The bee was reckoned by the Egyptians as an emblem of regal power, and it is probable that the same signification was attributed to them in the middle ages.*

"Bees have three properties of the best kind of subjects: they stick close to their king: they are very industrious for their livelihood, expelling all drones. They will not sting any but such as first provoke them, and then they are most fierce."—*Guillim's Heraldry.*

Black, in heraldry, called Sable, is the colour ordered by the church on Good Friday, and in the Office for the dead.

Black vestments were not, however, commonly used for the latter purpose in antiquity; they are seldom figured in the earlier illuminations, even in miniatures of the sixteenth century. The celebrant at a funeral is often represented in a coloured cope or vestment. In Georgius de Liturgia Rom. Pont. several authorities for the use of black vestments in the Roman church, in the ninth century, are set forth.—Tom. i. p. 411.

Black is a colour contrary to white, having little participation of light, whereby it is apparent that black is of less perfection than white: for what thing soever there is that hath light or heat, or else life, either animal or vegetable, the same being once extinct, the thing itself becometh black, which is said to

de Canoniz. par. 2. c. 10, p. 11.) Those who could neither read nor recite the Psalter by heart, supplied this by a frequent repetition of the Lord's Prayer, as a regular devotion corresponding to those of the Psalter recited by the clergy, and many others. S. Albert of Crespin, and Peter the Hermit are mentioned long before St. Dominic, to have taught those among the laity, who could not read the Psalter, to say a certain number of Our Fathers, and Hail Maries in lieu of each canonical Hour of the Church Office; but the method of reciting fifteen decades or tens of the angelical Salutation, with Our Father before each decade, in honour of the principal mysteries of the Incarnation, including two peculiar to the Blessed Virgin, is ascribed to St. Dominic."—*Alban Butler on the Festival of the Rosary.*

* In the tomb of Childeric I., a great number of gold ornaments were discovered having the form of bees. Montfaucon, in his Monarchie Francaise, has figured sixteen of them, of various sizes, in plate 4, vol. 1.

be the colour of honour and distinction; for which respect mourning garments are made of that colour." *Guillim's Heraldry.*

According to Randle Holme, black also signifies counsel and antiquity.

"Black copes and chasubles. A chasuble of black velvet, with flowers of gold and silk, embroidered; also a good orphrey of needlework, with images of the Holy Ghost, the Crucifix, and our Lady. Item, two copes of black sattin, with orphreys of red damask braided with flowers of gold, having on the back souls rising to their doom, either of them having on their hood an image of our Saviour, sitting on a rainbow."—*Inventory of Lincoln Minster.—Dugdale's Monasticon.*

Georgius de Colore nigro.—I. Black is the third of the four sacred or canonical colours, and is used by the Roman church (and formerly by the Eastern too), on penitential days. There are many *shades* of black, expressed in Latin by the words *ater, niger, fuscus, grisius*, ater being the deepest black, and grisius the lightest, inclining to a grey. ii. Fuscus is the word for black often used by ecclesiastical writers. [It is used also by the classics, as, Roma magis fuscis vestitur, Gallia rufis. Martial, xiv. 19.] The lower order of the Roman people wore dark-coloured* clothes; and hence, as being the dress of the poor, it was adopted by ascetics and holy virgins. iii. Alcuin states, that, on Good Friday, according to the use of the Roman church, the archdeacon and deacons wear black chasubles in the church. iv. Some black chasubles, too, of an earlier date, occur in Mosaics. v. And in the vestments of S. Germanus, mention is made of *fuscana casula*, apud Mabillon. vi. vii. viii. Brown (color castaneus,) which may be reckoned here as a shade of black, is found in some ancient delineations of chasubles. ix. Alcuin de Divin. Offic., cap. vii., says, that the Pope and his clergy were vested in black for the procession and distribution of candles on the F. of the Purification. Nicephorus, Patriarch of Constantinople, A. D. 811, sent, among other presents to Pope Leo, a chasuble of dark brown (castanei seu subnigri coloris), which proves that the Roman Pontiff used this colour. Again, in the monastery of Centule, A. D. 831, were kept forty brown chasubles, five of black silk, and a brown cope with gold ornaments. x. On what days the Roman church uses black, has been shewn in a separate tract on this subject in Italian, by Georgius.

Blue. In heraldry, termed azure.

"Signifies piety and sincerity."— *Academy of Armoury by Randle Holme.*

"Blue signifieth divine contemplation. In moral virtues, it signifieth godliness of conversation, and is of the colour of the air, attributed to celestial persons, whose contemplations have been about Divine things, which was the cause it was so mainly used about the garments of the high priests, under the Jewish dispensation."—*Sphere of Gentry, by Sylvanus Morgan.*

Our blessed Lady has been always traditionally represented in a blue mantle, on account of the mystic signification of this colour.

Blue is not now considered one of the five canonical colours for vestments; but blue copes and chasubles were formerly very frequently made, as will appear from the following extracts from old inventories:

"Imprimis; a chasuble of blue damask, with a good orphrey ornate, with mitres and crowns in the orphrey, with two tunacles and three albes, with their apparell. Item, a chasuble of blue velvet, with an orphrey of images and tabernacles, and divers birds in the orphrey, with two tunacles, having three beads behind and before, with three albes, with their apparell. Ex dono Johannis Welborne, treasurer. Item, two copes of the same suit and of the same colour, having good orphreys of cloath of gold, broidered with divers images, of the which, one of them is Herod, slaying the children of Israel; and

* Sometimes, however, they put on deeper black (ater) for mourning. Tacitus (ann. iii. 1.) relates, that the ashes of Germanicus were carried in procession, *ab atratâ plebe, et a trabeatis equitibus*, where Justus Lipsius learnedly remarks that the trabea, far from denoting mourning, was merely the rich dress of the knights, which distinguished them, from the plebs, or common people, who were, in this case, dressed in mourning.

the other, broidered with the history of St. John Baptist. Ex dono, Johannis Welborne."—*Inventory of Lincoln Minster.*

"Item, one suit of blue velvet, with five albs."—*Hist. of Peterborough.*

Blue vestments are still used in parts of Spain and Italy on festivals of the Blessed Virgin.

Ceilings of churches were generally painted blue, and powdered with stars, to represent the canopy of heaven over the faithful. These stars were often made in lead, gilt, and fastened to the panels of the roof. This is the case in the Clopton chauntry, Long Melford, Suffolk.

De Colore Violaceo.—I. The violet or blue colour was anciently thought so nearly allied to the colour black, that the Roman church used them indiscriminately for one and the same, on days of mourning and fasting. The ancients were fond of dark purple, which they called *purpura nigra*, or *violacea.* At funerals they wore black, or nearly black. II. The ancients also used a bright purple (*color amethystinus*). The word *pavonaceus*, sometimes interpreted of this colour, seems rather to mean *of a peacock pattern*, as many vestments were wrought over with the figures of animals, and among others, of the peacock. This colour was called *cœruleus*, blue, and *puniceus*, bright purple; and was used by the church on days of a penitential character. III. & IV. Of the purple, Virgil says,

"VIOLÆ *sublucet purpura* NIGRÆ."—*Georg.* iv. 275.

and St. Jerome, writing to the monk Rusticus, says, "Non mihi nunc per virtutum prata ducendus est rivulus, nec laborandum ut ostendam tibi variorum pulcritudinem florum: quid in se lilia haberent puritatis; quid rosa verecundiæ possideat; quid VIOLÆ PURPURA promittat in regno." Epist. vi.—V. There are some examples in mosaics at Rome of chasubles of this violet colour: and in an illumination of a MS. of Rabanus Maurus, of the ninth cent., S. Martin is represented in a violet-coloured chasuble. There is a memoir by Bp. Conrad, in his Chronicon of the affairs of Mentz, of some vestments plundered from the Sacristy of the Church of Mentz, A.D. 1153, He says, "*Inter casulas autem sic de quolibet colore duo paria, &c. But of chasubles there were two of a suit, of each colour: two* BLACK, *with gold orphreys, and two dalmatics of the same work, and two tunics (subtilia) ornamented with broad orphreys: and all these were in very good condition. Also two chasubles of* WHITE *velvet (samitum), and two dalmatics of the same, with two tunics (subtilia) ornamented with gold, all very good. Also two chasubles of* RED *velvet, and two dalmatics, and tunics with gold orphreys. Also two chasubles of* GREEN *velvet, with dalmatics and tunics to match, with gold orphreys, very good. Among the rest was one chasuble* VIOLET, *long and ample, with broad and great orphreys, having golden moons and stars embroidered on it, which was of such weight, on account of the gold, that it could not be folded, and scarcely any one, except he was very strong, could celebrate the Divine Mysteries in it. The bishops, however, were vested in it to sing mass on principal feasts. But after the Gospel, the Offertory being sung, and the oblations offered, putting off this, and taking one less weighty, they finished the Sacrifice in that.*" In a present of church ornaments to the Church of Bisegli in Apulia, A.D. 1197, mention is made of *four copes, one of them of* RED *velvet (xamito rubeo,)* another of BLACK velvet (fusco,) another of SKY-BLUE (cœlesti,) the other of violet velvet (violato.) VI. In later writers *lividus* is often used for blue. We read also of *color Indicus*, which Du Cange says, is blue mixed with purple, or *indigo* blue. VII. Concerning the days on which the Roman Church formerly used, and now uses black and purple vestments, refer to Innocent III., Durandus, and the Ordo Romanus of Card. Cajetan.—*Georgius, V. I. p.* 412.

Boar. Emblematical of ferocity, sensuality.

Burse. See corporas case. (A corporas case is figured in Plate II.)

Buskins. Are made of precious stuff, or cloth of gold, and worn on the legs by bishops when celebrating, and kings, on their coronation and other solemn occasions.

The Buskins worn by Bishop Wainflete, founder of Magdalen College, are still preserved by that

society, and are the only remains of this founder's episcopal ornaments that have escaped the sacrilegious hands of Reformers and Puritans.

Sandford in his Coronation of James the Second, has given the following description of the Buskins used on that occasion:—"The Buskins were made of cloth of tissue, as also the supertunica, and lined with crimson Florence sarcenet. The length of them eighteen inches, the compass at top fifteen inches, and from the heel to the toe eleven inches."

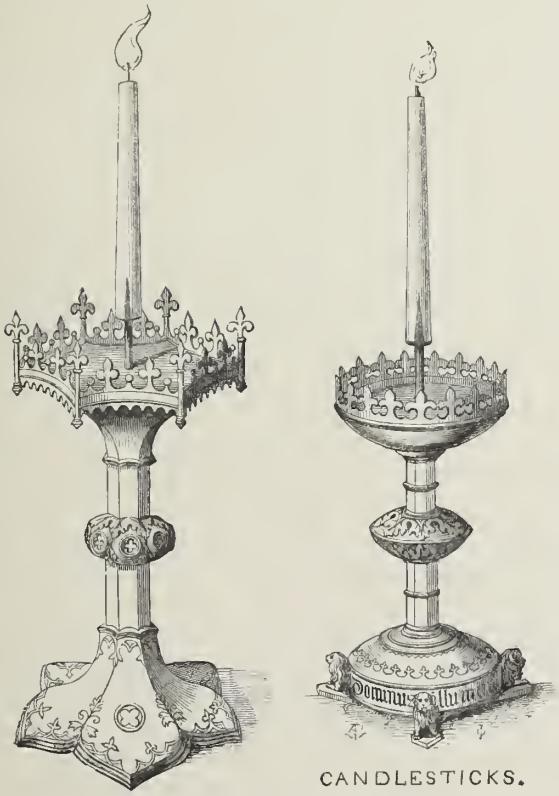
Georgius, Lib. I. c. 13.—"The Buskins (caligæ, antiently called campagi,*) are put on by the bishop when preparing for mass, before any other of the sacred vestments, with the prayer *Calcea Domine Pedes meos, &c.* "Let my feet be shod, O Lord, with the preparation of the Gospel of Peace: and protect me under the shadow of Thy wings."

The use of the Buskin (campagus,) we are informed by a document, about A.D. 666, was anciently confined to the Sovereign Pontiff. By permission from the Pope their use was afterwards extended to the Clergy of Rome: and after by special privilege, to some others. But in the 9th century, buskins were worn by all bishops. For we find among some verses of that period, on episcopal habiliments, the following:

"Linea crusque pedesque tegant talaria ut apte,
Quis super addatur Campagus ipse decens."

Buskins and sandals have often been confounded; but they are distinct.—*Vide Sandals.*

Sicardus, Bishop of Cremona in the 12th century, speaking of the mystical meaning of sacred vestments, says, "the buskin was all of silk, to signify that purity of which our Lord said: *He that is washed needeth not save to wash his feet, but is clean wholly:* and had red bows to signify the patience of martyrs." Ivo Carnotensis speaks of "the buskins, which are *put on before the sandals,* being made of silk or linen, reaching to the knees, and there fastened." The buskins of Boniface VIII, as found in his tomb, are described as of black silk: Caligæ pontificales ex serico nigro, quod ormisinum, (*taffety,*) dicitur, cum suis ligulis, quibus necterentur.



CANDLESTICKS.

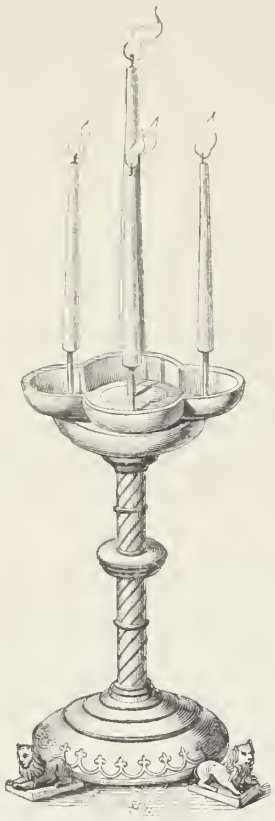
Candlesticks. The candlesticks used in the church are very various, both in form, use, and mystical signification, they may be distinguished as follows: Altar candlesticks, processional candlesticks, elevation candlesticks, standing candlesticks, paschal candlesticks, and triangular candlesticks.

Altar Candlesticks. *Form.*—There are five parts in an altar candlestick: 1, the foot; 2, the stem; 3, the knop, which for the convenience of lifting, is placed about the middle of the stem; 4, the bowl, to receive the droppings of wax; and, 5, the pricket terminating the stem on which the taper is fixed. Whatever enrichments may be introduced about a candlestick, they should always be subservient to these essential forms.

Material.—Altar candlesticks have been made in gold, silver, or silver parcel gilt, copper gilt, latten, brass, crystal, and wood.†

* A word variously corrupted to gambagus, compagus, campobus, &c.

† De Moleon, in his description of the cathedral of Lyons, mentions that the candlesticks used in that church *during Lent* were of wood.



Number and arrangement.—Candlesticks do not appear to have been placed *on* the altar previous to the tenth century, but to have been arranged round it. Till the sixteenth century, and even later, the usual number was two,* one on either side of the cross. As is evident from illuminations and inventories, the cnstom of placing only two candles on the altar was by no means peculiar to the English church. On the altars depicted in early Italian frescos, and figured in D'Agincourt's Histoire de L'Art, having only two candlesticks, and in a work entitled Der Weiss Kunig, full of wood-cuts, by Hans Burg-mair, the altar, where the Pope himself is celebrating, is only furnished with two candlesticks.

From ancient representations we gather, however, that some of these candlesticks were furnished with several prickets, as shewn in the annexed cut, and in the church at Lèau, in Flanders, a candlestick of this description is yet remaining.

The antient candlesticks were mostly low, with tapers of no great height. The high tapers placed on altar candlesticks on the continent, are of comparatively modern introduction.

The present custom of the church is to place six candlesticks on the high altar, and seven when a bishop celebrates solemnly in his cathedral.†

The number of altar candlesticks was not *always* confined to two in the English church, for in the inventory of Salisbury cathedral, three pair of candlesticks for the high altar are mentioned. Also, in Hollingshed's Chronicle, vol. ii. p. 857, in the description of the private chapel of King Henry the 8th, erected in the field of the Cloth of Gold, **the altar was apparelled with five pair of Candlesticks of Gold, &c.**

Extracts from inventories of Altar Candlesticks formerly belonging to English churches.—

Cathedral Church of York.

" Two great silver candlesticks gilt, with pots and roses engraved on the feet; the gift of the lord *Alexander Nevill*, formerly Archbishop of *York*, weighing six pounds, nine ounces and a half. Item, two silver candlesticks, fluted about at the top, the gift of Mr. *John Newton*, treasurer, weighing five pounds, two ounces and a quarter; Item, a large tall silver candlestick, gilt, with the Arms of *Scrope;* the gift of the lord *John Scrope*, weighing eight pounds, four ounces; Item, two daily candlesticks, square, weighing five pounds, two ounces; Item, two crystal candlesticks, with silver nobs and feet, weighing six pounds, four ounces and a half; Item, two candlesticks, newly bought, with gilt tops, weighing five pounds, six ounces; Item, one low silver candlestick, parcel gilt, with an handle."

Cathedral Church of Lincoln.

" Imprimis, two great and fair candlesticks of gold, standing on great feet of one fashion, with twenty butteresses of gold, in either of them, standing on one base pierced thorow like windows, with four void

* In the Histoire de St. Louis par Jehan sire de Joinville, Paris, 1761, at p. 311, we have a most interesting account of the ornaments belonging to the sainte chapelle at Paris, with the number of candles on the altar, according to the different feasts.

Et en chascun jour férial où jour que len ne dist pas neuf leçons, estoient deux cierges ses l'autel qui estoient renouvelez chascun jour de lundi et chascun mecredi: mès en chascun samedi et en toute simple feste de neuf leçons, estoient mis quatre cierges à l'autel; et en toute feste double ou demie double il estoient renouvelez, et estoient mis à l'autel six cierges ou huit; mes és festes qui estoient moult Sollempnex, douze cierges estoient mis a l'autel; et aussi en l'anniversaire de son père et de sa mère, et de tous les Rois pour lesquex il fesoit faire anniversaire en sa chapele.

† Till the end of the last century several altars in the great French churches were without candlesticks, and there was often a great variety in the number, as will be seen by the extracts on altars, from Bocquillot. See *Altar*.

places for arms, with four great butteresses, and four less in each one of them; and above every butteress, one pinacle, one of the greatest pinacles wanting, and betwixt four of the greatest butteresses of every one of them are four windows, graven hollow with a stile, having a great knop, with divers butteresses like the making of a monastery, with eight pillars on every one of them, and in the height of them is a bowl battled, and butteressed, like a castle, with one pike to put candles upon; of the gift of *John*, the son of King *Edward*, the Duke of *Lancaster*, weighing four hundred and fifty ounces; Item, two candlesticks of silver and gilt, of the which one weigheth seventy-four ounces, wanting one pillar, and part of the crest; and the other weigheth sixty-nine ounces and a half, of the gift of Lord *John Buckingham*, the Bishop of Lincoln; Item, two candlesticks of silver parcel gilt, standing on great feet, with six towers gilded, having one great knop in the midst, and in the height six towers about the bowls, with one pike of silver on either of them, of the which one weigheth ninety-three ounces, and the other weigheth eighty-nine ounces; of the gift of Lord John Chadworth, Bishop of Lincoln, wanting in the one seven little knops and a tower, and in the other, one tower and eight knops, and the quantity of one groat in the nether part of the shaft; Item, a candlestick, silver and gilt, with one knop in the midst, with divers images; the Coronation and the Salutation of our Lady, with three branches, three bowls, and pikes, weighing eighty ounces and a half; the highest bowl wanting four flowers, the second bowl wanting four flowers, and the third bowl wanting half the crest with the flowers; Item, two candlesticks, silver, with two knops, with a scripture, Orate pro anima Richardi Smith, &c."—*Dugdale's Monasticon Anglicanum.*

Cathedral Church of St. Paul's, London.

"Duo candelabra argentea, opere fusorio, cum animalibus variis in pedibus fabricatis, de dono *Magistri Ricardi de Stratford*, ponderis iiii^{l}. xiii^{s}.: Item, duo candelabra cristallina parvula, cum apparatu partim argenteo, de dono *Thomæ de Esshewy:* Item, duo candelabra argentea, cum pomellis deauratis, de dono Magistri *Willielmi de Monteforti*, Decani, cum Leunculis sub pedibus, uno deficiente, ponderis iiii^{l}. v^{s}."—*Dugdale's History of St. Paul's.*

Such has been the sacrilegious spoliation of the last three centuries, that few specimens of old altar candlesticks remain at the present time. But the following have come under the observation of the writer in the course of his researches: Several pairs of the fifteenth century, in brass, on the side altars of the churches of St. Sebald's and St. Lawrence at Nuremberg; ditto at Mayence Cathedral; one pair, silver parcel gilt, in the reliquary chamber at Aix-la-Chapelle; several pair in brass, and one in iron, at the church of Lèau, Flanders; four copper gilt, of the fifteenth century, in the Jerusalem church, Bruges; three of the twelfth century, enamelled, in the Musée of the Louvre, Paris; a pair of the twelfth century, enamelled, in the possession of Sir S. Meyrick.

Processional Candlesticks differ only from those for the altar, in being longer in the stem, and lighter, for the convenience of carrying in processions: a pair are always carried one on each side of the cross. A pair of processional candlesticks of the fifteenth century are still used at the Cathedral of Bruges.

Extracts from De Moleon respecting Processional Candlesticks:—

St. Jean de Lyon.—"Deux Portechandeliers revêtus D'aubes marchent les premiers après l'Huissier Portemasse, le deux ceroferoires posent leurs chandeliers en *plano*, au haut du Chœur vers la troisiéme stalle de chaque côté. *S. Gatien de Tours.* Aux grandes Fêtes annuelles, M. le Trésorier en chappe est précedé de neuf enfans de Chœur, qui portent chacun un chandelier d'argent,—il y a aussi aux grandes Fêtes Annuels les sept Portechandeliers qui viennent par la grande porte du côté de l'occident, *S. Martin de Tours.* Il y a dans cette Eglise des Fêtes doubles à sept, à cinq et à trois chandeliers; ainsi appellées parce qu'on y porte ces jours la ce nombre de chandeliers à la grande messe devant la célebrant.

Notre Dame de Rouen.—"Aux grandes Fêtes il y avoit sept Portechandeliers. Après l'oraison ils les plaçoient du côté de l'orient vers l'occident.

Chandeliers Portez, par des soudiacres, *S. Maurice de Vienne*, la nuit de Noel, c'etoit l'archevêque qui disait la Messe avec deux soudiacres portechandeliers

St. Maurice de Vienne.—" Aux Festes solemnelles c'etoient meme des Prêtres en chappes, qui portoient les chandeliers devant l'evêque chandeliers portés par des religieuses—A Sainte croix de Poitiers les religieuses en aube et manipule servoient autrefois D'Acolythes à la grande Messe, et eclairoient au Diacre pendant l'evangile avec le chandelier."

Elevation Candlesticks. A pair of large candlesticks, standing either within or without the curtains, on the sides of the altar, holding tapers, lit immediately before the consecration, and in some churches extinguished immediately after the elevation, in others left burning till after the communion. This term is not of any great antiquity. The candles lit to honour the Blessed Sacrament during the Elevation, were generally held in the hands of the assistants. This is shewn in the title pages of the old printed Sarum Missal. See also Plate LXXIII.

Standing Candlesticks are standards to hold a number of tapers, set up in choirs, near shrines and images, many of those still used in the Flemish and German churches are of the fifteenth century, and some exceedingly beautiful in design, consisting of a succession of diminishing circlets, supported by the standard, and forming a pyramidal mass of light.

In the church of Hal, near Brussels, a place of pilgrimage, the candlestick on which the tapers offered by the pilgrims are fixed, stands in a sort of ornamental turret on the north side, and terminates in a perforated pinnacle, to carry off the smoke. Standing candlesticks of *seven* lights were often set up in the great French churches, as will be seen by the following extracts.

Extracts from De Moleon, respecting candlesticks of seven lights.

Candlesticks of Seven Lights. " *S. Jean de Lyon.*—Entre le Chœur et le Sanctuaire au milieu est un chandelier à sept branches appellé *Ratelier*, en latin *Rastrum* ou *Rastellarium*, composé de deux colonnes de cuivre hautes de six pieds, sur lesquelles il y a une espece de poûtre de cuivre de travers, avec quelques petits ornemems de corniches et de moulures, sur laquelle il y a sept bassins de cuivre avec sept cierges qui brûlent aux Fêtes doubles de premiere & de seconde classe.

S. Pierre D. Angers.—Entre le grand Autel et le Chœur il y a un fort grand Chandelier avec le cierge Pascal qui y est durant toute l'année, et à côté dans la muraille *ex parte Evangelii*, on garde encore le saint ciboire dans une armoire ou Sacraire pour la Paroisse. Dans le Chœur il y a un grand Chandelier de cuivre à sept branches, qui est ainsi disposé: trois branches sur une ligne, puis une au milieu, et enfin trois sur une ligne pareille à la premiere ; de sorte que ce seul Chandelier a la forme des trois du Chœur de l'Eglise Cathedrale de S. Maurice.

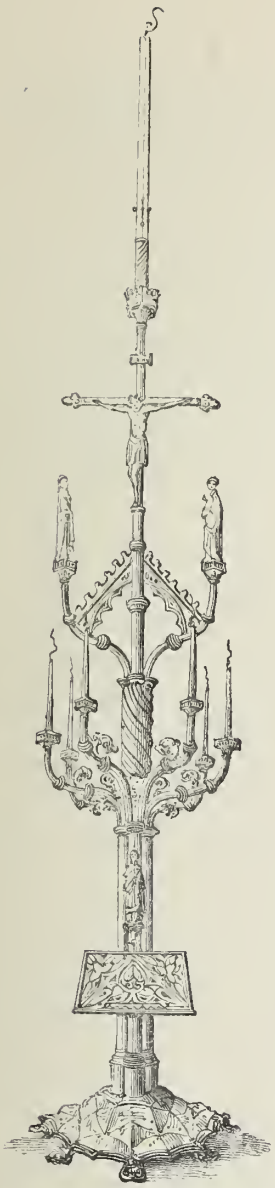
Notre Dame de Rouen.—Entre les trois lampes et l'Aigle qui est au haut Chœur, il y avoit avant le pillage des Huguenots en grand chandelier de cuivre à sept branches.

Saint Lô de Rouen.—La vigile de Noel, ou chantoit la messe de la nuit d'un ton plus bas que celle d'après tierces. On allumoit tous les cierges de l'Eglise ce jour là; les sept du grand chandelier à sept branches qui étoit proche des degrez du Chœur, sept lampes entre le Chœur et l'Autel, trois cierges dans les bassins devant le grand Autel, quatre cierges auprès du Crucifix, et un à chaque Autel."

Bocquillot, in speaking of Candlesticks, at page 80, says—" Il y avoit en plusieurs Eglises entr'autres chandeliers, une grande machine en forme d'Arbre qui sortoit de terre, garni de feuiles et de fleurs ou fruits, et de petites gondoles on soucoupes, propres à soutenir des cierges ou des lampes. Cette multitude de luminieres en pyramide faisait en bel effet. Dans les eglises riches ce chandelier, nommé arbre a cause de sa figure, etoit de cuivre on autre metal."

Standing candlesticks in English churches. At Long Melford church, Suffolk :—a candlestick with ten branches standing before the image of Jesus. A candlestick of ten branches standing before the image of St. Ann. A candlestick with ten branches standing before the high altar. A candlestick with three branches, belonging to the Trinity.—*Inventory at Melforde Church.*

Inventory of ornaments belonging to Ely Cathedral. " Four great Laten candlesticks before the high altar, and two others of iron."



Paschal Candlestick. Is a large candlestick, placed on the gospel side of the choir, holding a large candle, or pillar of wax, lighted during mass and vespers, from holy Saturday till the Ascension of our Lord. This custom is of very high antiquity* in the Christian church, and is a lively symbol of our Lord's resurrection, for which it is intended. These Paschal candlesticks were made of an enormous size, and sometimes of most elaborate design, nearly reaching to the vaulting of the church, like that which belonged to Durham Abbey before the dissolution.†

At Coutances the candle was lit from the clerestory; at Chartres, the candle alone weighed 72lbs.; at Rheims it weighed 30lbs., at Rouen 40lbs. In the church of St. John Lateran, the candle was so lofty, that the deacon was wheeled in a portable pulpit to light it. In the beautiful language of the *Exultet*, sung on the lighting of the candle,‡ the candle is compared to the pillar of light which guided the Children of Israel, so that their gigantic proportions are in perfect accordance with the Office of the day.

It now remains to speak of the cross traced on these candles, and the five grains of incense inserted at the points.

This cross was formerly traced or painted on the candle, as the commencement of the Paschal table, which was inscribed originally on the candle, and subsequently written on parchment and affixed to it.

Our Catholic forefathers traced a cross at the commencement of all they wrote; even at the present time it is found at the head of alphabets in children's primers. Hence a cross formed the commencement of the Paschal table. This table contained a series of remarkable periods, such as the creation of the world, the birth of our Lord, the foundation of the church, where it was set up, the year of the pontificate, and of the reigning sovereign, the epact, the golden number, and the Dominical letter, with the moveable feasts of the year, reckoning from Easter. In a MS. ordinal of the Abbaye de Savigny, in the Diocese of Lyons, is the following rubrick: "Magister Scholæ, inscribet cereo annum ab Incarnatione, *præmissâ superius cruce*, in cujus cornibus et mediate ponuntur grana incensi;" also in the ceremonial of S. Arnoul de Mets: "*cantor*

* In the time of Constantine, on Easter eve, large pillars of wax were lighted in the churches.

† "Also, there was a handsome monument belonging to the church, called the Paschal, which used to be set up in the quire, and there to remain from the *Thursday* called *Maundy Thursday*, before *Easter*, till the *Wednesday* after *Ascension-day*. It stood upon a four-square thick plank of wood, against the first grees, or step, behind the three basons of silver that hung before the high altar: in the midst of the said grees is a niche, wherein one of the corners of the said plank was placed, and at every corner of the said plank was an iron ring, whereunto the feet of the paschal were adjoined, representing the pictures of the four flying dragons; as also the pictures of the four Evangelists, above the top of dragons, underneath the nethermost boss, all supporting the whole paschal; and the quarters have been four crystal stones, as appear by the holes: and on every side of the four dragons there is curious antique work, as beasts, men upon horseback, with bucklers, bows, and shafts, and knots, with broad leaves spread upon the knots, very finely wrought, all being of the finest and most curious candlestic metal, or latten metal, glittering like gold, having six candlestics, or flowers of candlestic metal coming from it, three on either side, whereon stood in every of the said flowers, or candlestics, a taper of wax: and on the height of the said candlestic, or paschal of latten, was a large pretty flower, being the principal flower, which was the seventh candlestic. The paschal in latitude contained almost the breadth of the quire, in longitude it extended to the height of the lower vault, whereon stood a long piece of wood, reaching within a man's length to the uppermost vault or roof of the church, upon which stood a great, long squared taper of wax, called the paschal; having a fine convenience through the said roof of the church to light the taper. In conclusion, the paschal was esteemed to be one of the rarest monuments in *England*."

‡ The candle is now lighted about the middle of the *exultet*, but there is no doubt that it was originally lit previous

faciat crucem in cereo, de cerâ coloratâ, in singulis capitibus ejus nec non in medio imprimens particulam thuris; notetque ibi annum Dominicæ Incarnationis, cum indictione. In the ordinal of Besançon, "Fiant cruces in cereo et numerus annorum Domini et indictionum; et sic intrat Archilevita in consecratione cerei." In the antiphonal of the church of Arles, "Facit in cereo crucem, cum nomine Christi et alpha et omega, et scribatur in eo epacta ipsius anni, &c."—(De Vert, explication de la Messe).

To give a perfect idea of the nature of these Paschal tables, I have transcribed that of Rouen for the year 1697, printed by De Moleon in his Voyages Liturgiques, with his remarks on the same.

"Il y a une pratique à Rouen qui est fort ancienne, et que nous trouverions sans doute dans l'ancient Ordinaire de six cens quarante ans, si l'on n'en avoit pas déchiré quelques feuillets à cet endroit-là. C'est l'Inscription de la Table Pascale sur un beau velin, que l'on attache à hauteur d'homme autour d'une grosse colonne de cire haute environ de vingtcinq pieds, au haut de laquelle on met le Cierge Pascal entre le tombeau de Charles V. et les trois lampes ou bassins d'argent. Cette Table étoit (à ce que je m'imagine) autrefois lûe tout haut par le Diacre après qu'il avoit chanté son *Paschale Præconium*, dont elle étoit apparemment une partie. Du moins étoit-elle exposée, comme elle est encore présentement, à la vûe de tout le monde depuis Pâques jusqu' à la Pentecôte inclusivement. Il en est fait mention dans le livre VIe des divins Offices de l'Abbé Rupert, chap. 29, dans le Livre intitulé *Gemma animæ* d'Honoré d'Autun, au Traité *de antiquo ritu Missæ*, chap. 102, dans Guillaume Durand Ration. liv. VI. c. 80, et dans Jean Beleth, livre des divins Offices, chap. 108, en ces termes: *Annotatur quidem in Cereo Paschali annus ab Incarnatione Domini: inscribuntur quoque Cereo Paschali Indictio vel Æra, atque Epacta.* Quand j'ajouterai qu'on y marquoit non seulement l'année et l'épacte, mais encore les fêtes mobiles, combien il y a que l'Eglise de Rouen est fondée, qui en a été le premier Evêque, combien il y a qu'elle est dédiée, l'année du Pontificat du Pape, celui de l'Archevêque de Rouen, et celui de Roi; ce n'est rien dire: il faut la donner ici telle qu'elle étoit en l'année, 1697.

TABVLA PASCHALIS.—*Anno Domini*, 1697.

Annus ab origine mundi	5697	Dies Ascensionis	16. Maii
Annus ab universali Diluvio	4052	Dies Pentecostes	26. Maii
Annus ab Incarnatione Domini	1697	Dies Eucharistiæ	6. Junii
Annus à Passione ejusdem	1664	Dominicæ à Pentecoste usque ad Adventum	26
Annus à Nativitate B. Mariæ	1711	Dominica prima Adventûs	1. Decemb.
Annus ab Assumptione ejusdem	1647	Littera Dominicalis Anni sequentis	E
Annus Indictionis	5	Annus sequens est 1698, communis ord.	
Annus Cycli solaris	29	Littera Martyrologii anni sequentis	C
Annus Cycli lunaris	7	Dominicæ à Nativitate Domini usque ad Septuagesimam anni sequentis	4
Annus præsens à Pascha præcedente usque ad Pascha sequens est communis abund.		Terminus Septuagesimæ anni sequentis	26. Januar.
Epacta	7	Dominica Septuagesimæ anni sequentis	26. Januar.
Aureus numerus	7	Dominica 1. Quadragesimæ anni sequentis	16. Feb.
Littera Dominicalis	F	Dies Paschæ anni sequentis	30. Mart.
Littera Martyrologii	G	Annus ab institutione S. Meloni	1439
Terminus Paschæ	14. April	Annus à transitu ejusdem	1388
Luna ipsius	16. April	Annus ab institutione S. Romani	1066
Annotinum Paschale	22. April	Annus à transitu ejusdem	1053
Dies Rogationum	13. Maii	Annus ab institutione S. Audoëni	1051

to the commencement of the hymn, otherwise the very words lose their significance: "Lætétur et Mater Ecclesia tanti luminis adornata fulgoribus," which cannot with propriety be sung with reference to an unlighted candle. For a long dissertation on this point, see De Vert explication de la Messe, vol. ii. p. 120.

Annus à transitu ejusdem . . .	1008
Annus à Dedicatione hujus Ecclesiæ Metropolitanæ	633
Annus ab institutione Rollonis primi Ducis Normanniæ	785
Annus à transitu ejusdem . . .	779
Annus à coronatione Guillelmi primi Ducis Normanniæ in regno Angliæ . .	623
Annus ab obitu ejusdem . . .	609
Annus à Reductione Ducatûs Normanniæ ad Philippum II., Franciæ Regem . .	493
Annus ab alia Reductione Ducatûs Normanniæ ad Carolum VII. Franciæ Regem .	247
Annus Pontificatûs SS. Patris et DD. Innocentii Papæ XII.	5
Annus ab Institutione R. Patris et DD. Jacobi Nicolai Archiepisc. Rotomag. et Normanniæ Primatis . . .	7
Annus à nativitate Christianissimi Principis Ludovici XIV. Franciæ et Navarræ Regis	59
Annus regni ipsius	54

Consecratus est iste Cereus in honore Agni immaculati, et in honore gloriosæ Virginis ejus Genitricis Mariæ.

C'étoit bien à propos qu'on publioit cette Table la nuit de Pâques, puisque c'étoit le premier jour de l'année durant plusieurs siecles jusqu'à l'an 1565, qu'on commença l'année au premier jour de Janvier suivant l'Ordonnance de Charles IX. Roi de France. Cette Table est une espece de Kalendrier Ecclesiastique. C'est à M. le Chancelier de l'Eglise Cathedrale de Rouen à l'écrire, ou à la faire écrire, à ses dépens. Et ce n'étoit pas seulement dans cette Eglise; il y a tout lieu de croire qu'on en mettoit une pareille dans les Eglises Collegiales, ou du moins dans les Abbatiales, comme dans celles du Bec; car il en est parlé dans les Statuts que le Bienheureux Lanfranc qui en étoit Prieur, a faits pour être observez dans les Monasteres de l'Ordre de S. Benoît, dans les Coutumes de Cluny, et dans les Us de Cîteaux.

Il y a aussi une pareille colonne de cire avec le Cierge Pascal (mais sans Table Pascale) dans les Eglises de S. Ouen, de Notre-Dame de la Ronde, et de S. Sauveur de Rouen.

Dès que le Cierge Pascal est allumé le Samedi-saint il brûle continuellement jour et nuit jusqu'au soir du jour de Pâques, conformément à la lettre, *ad noctis hujus caliginem destruendam indeficiens perseveret . . . . flammas ejus lucifer matutinus inveniat;* durant la Messe et Vêpres de toute l'Octave et des Fêtes Doubles du Tems Pascal jusqu' à l'Ascension, pendant la Messe des Dimanches, et durant tout l'Office des Fêtes triples qui se rencontrent dans le Tems Pascal jusqu' à l'Ascension, et depuis la Procession et la bénédiction des Fonts du Samedi Vigile de la Pentecôte jusqu' au soir du jour de la Pentecôte, qui est proprement l'accomplissement des cinquante jours du Tems Pascal ou de la *sainte Quinquagesime*, COMME L'APPELLENT les Peres."—*Voyages Liturgiques, p.* 318.

In plates 54 and 55, in the second volume of "D'Agincourt's Histoire de l'Art," are two representations of the Benediction of the Pascal Candle, executed in the eleventh century; in one of these the deacon is raised on an ambo or pulpit; as is also the case in plate 4, of Mart. Gerbert de Cantu primâ Ecclesiæ ætate.

The custom of affixing the five grains of incense to the centre and extremities of the cross, traced on the candle, is undoubtedly very ancient; but the explanation given of it by modern writers, that it signifies the embalming of our Lord's body, of which the candle is an emblem, is devoid of any solid foundation; it probably originated in a forced application of the word *incensi* occurring in the *Exultet.** *Suscipe Sancte Pater incensi hujus Sacrificium vespertinum*, which, as *De Vert* clearly shews, is used

* This materializing of the spiritual sense was not uncommon during the middle ages; the following is an instance quite in point. In early Rituals the taper by which the pascal candle was lit was ordered to be *twisted* round the end of the rod, *in modum serpentis;* this gave rise at a subsequent period to the introduction of a serpent or monster carried with the taper affixed to the mouth.

exclusively with reference to the candle, and not to the matter of incense. In the same manner the Rubrick directs the lamps in the church to be lighted at the words *pretiosæ hujus lampadis, &c.* which also occur in the *Exultet*, although the term is evidently applied to the candle by the demonstrative *hujus*. Few of the antient Pascal Candlesticks have been preserved to the present time. In England they were all melted and sold in the 16th century, for the sake of the metal of which they were composed. In France the great Revolution completed the destruction of those which had not been previously replaced by more modern designs. Flanders and Germany alone furnish us with existing examples of interest; for the Pascal Candlesticks, remaining in the Italian churches, although of great antiquity, do not present the rich and varied features in their design, which distinguished those executed during the middle ages, in the more northern countries of Europe. The finest remaining example of a Pascal Candlestick is at the church of Léau in Belgium, a small and almost deserted town, about eleven miles east of Tirlèmont. The wood-cut prefixed to this notice, will give the reader some idea of its design and arrangement: it is beautifully executed in the finest brass, and stands altogether about eighteen feet high; the branches for lights which surround the middle part of the stem appear to have been common to all the greater Pascal Candlesticks. Six lesser candlesticks are described round the Pascal of Durham Abbey, doubtless to set forth the great light and joy of the Resurrection, which the church celebrates in the great festival of Easter. A perforated lectern from which the *Exultet* was chanted, is attached to the lower part of the shaft; and there is little doubt that this useful appendage was always attached to the antient Pascals.

Triangular Candlestick,* the name given to a candlestick used at the Office of Tenebræ, during Holy Week; on which, according to the Roman rite, fifteen candles are set up in a pyramidal form, and extinguished one by one, during a recitation of the Matins and Lauds. Neither the use nor the name of this candlestick are very antient. In modern Holy Week books, this candle is described as emblematic of the apostles and our Lord; the gradual extinction of the side candles representing their abandonment of Him during his Passion; the removal and concealment of the remaining candle, his Death and Entombment; and its final reproduction, his Resurrection. Now, although this explanation of the existing ceremony is very edifying, still it is most unsatisfactory in a liturgical point of view, and there can hardly exist a doubt that it has been adapted to the practice at a comparatively modern date, and that we must seek for the origin of the custom from totally different reasons.

In the first place, the Office called Tenebræ consists of the regular Matins and Lauds of the day; at which, in times of primitive fervour, it is well known that the faithful constantly assisted at the regular canonical hour. At a later period the Church, in consideration of the decay of zeal, and anxious that the people should assist at the Divine Office at so solemn a season as Holy Week, allowed the Matins and Lauds to be sung on the evening of the previous day. The change first commenced in the parochial churches, then in those Cathedrals served by secular canons, and was gradually introduced into the religious houses. Previous to 1638, the Divine Office was chanted at Notre Dame of Paris at the usual hour during Holy Week; the great churches of Lyons and Rouen kept up the same practice till the revolution of 1790, and the alteration only began in the French monasteries with the new congregations; while the Carthusians and Cistercians have never allowed of this innovation, nor do they make any difference between the hour of celebrating Divine Office during Holy Week from the rest of the year.

2. There is no mystical signification to be attached to the *number* of candles set up during this Office, as they vary considerably according to the use of different churches; at Nevers there were 9; at Mons, 12; at Paris and Rheims, 13; at Cambray and S. Quentin, 24; Evereux, 25; Amiens, 26; Coutances, 44. (*De Vert.* 424. vol. iv.)

* The old English name was the Lenten herse Light.

3. The manner of extinguishing the candles also appears to have been indifferent; in some churches a candle was put out at each psalm, in others at each antiphon, or each lesson, or each psalm and each response, or each antiphon and each response, or each psalm, each lesson, each antiphon, and each response, (the custom of the churches varying according to the number of their candles.) The Cistercians and Carthusians do not extinguish any candles during the recitation of the Matins, but only towards the end of Lauds.

It would be hardly becoming in an individual to put forth any positive assertion respecting the origin of a practice which is involved in so much obscurity, and which has been so differently observed in different churches and at various periods. But the facts I have stated give a great appearance of probability to the following theory of De Vert (a learned Benedictine) on the subject: he states, that as Lauds were recited originally towards the break of day, the candles lit at the commencement were gradually extinguished as the daylight increased, and in support of this position he cites the above-mentioned practice of the antient religious orders, who only commenced the extinction of the candles during Lauds.* He considers that in like manner as all the ceremonies of holy Saturday, originally performed during the night, were retained when that Office was transferred to the morning, so, when the nocturnal services of Holy Week were performed early in the evening, for the reasons above stated, the original extinction of the candles was still performed, and hence this Office was termed Tenebræ, as of course the Lauds would conclude in darkness instead of daylight; and in modern times the commonly received signification was applied to the practice. The almost general custom of the whole congregation making an unseemly noise at the end of this Office, which has prevailed for nearly a century, may be traced to a most simple origin. The prayer *Respice* being concluded in an inaudible tone by the officiating priest; the acolyth who held the candle concealed behind the altar, required some signal to inform him of the proper time for reproducing it; the old rubric orders therefore that the Abbot, or Prior, or Cantor, or Hebdomadarius, or Ceremoniarius, should give a signal (*facit signum*), by striking on the book or on the stalls: "Sonitum faciat in signum, *ut* lumen extinctum reaccendatur."—*Rituel d'Orleans.* As some of the churches were very large, and the distance to the altar great, the sound may have been repeated by another ecclesiastic, then a few others joined in, till at last the modern Rubrick, *fit fragor et strepitus*, led not only all in the choir, but those in the body of the church, to make a flapping of books and stamping of feet, which is described in some modern Holy Week books as intended to represent the rending of rocks at our Lord's Crucifixion!!! Not to speak of the absurdity of such a miserable parody on so awful an event, the fact of this noise being made on two other days besides Good Friday is alone sufficient to refute this novel explanation, and to shew the real origin of the abuse.

Durandus.—"At the horns of the altar are two candlesticks placed, to signify the joy of two peoples at the Nativity of Christ; for they give their light with the Cross standing in the midst between them. Their light denotes the Light of Faith: according to that of Isaiah lx. 1. 'Surge illuminare Jerusalem, quia venit lumen tuum.' And a candlestick, shedding light abroad, is an emblem of good works, that accompany faith, and guide others by good example. St. Luke, xi. 33. 'No man lighteth a candle, and putteth it in a hidden place, nor under a bushel: but upon a candlestick, that they that come in may see the light.'"

Georgius de sacro Missæ apparatu.—(After speaking of lamps, he says,) "*Candlesticks* also were used for lights. They were called *candelabra* and *cereostata*, because wax candles stood upon them; or *stantaria*, for the same reason.

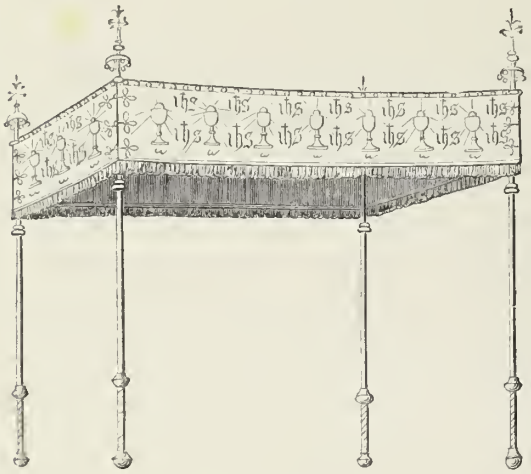
In the description of the sacristy of the Monastery of Centule, A.D. 831, are mentioned *candelabra*

* Quinque candelæ ad Tenebras accendantur, quæ in fine quinque Antiphonarum *de Laudibus* singulæ extinguuntur. —*Brev. des Carmes*, 1542.

*ferrea, ex auro et argento parata, majora quindecim, minora septem,** candlesticks of iron, ornamented with gold and silver, fifteen larger, and seven smaller ones. Conrad, Bishop, in his inventory of the Mentz sacristy, says, "There were two great *candelabra*, which were placed near the altar, of silver; and others, smaller, which were placed upon the altar; under which were placed large circular plates, (*rotæ latæ*,) on account of the droppings of the candles." For more examples, see Du Cange's Glossary."

Canister. The metal case in which altar breads are kept previous to consecration, is sometimes called a Canister in old inventories.

A silver gilt canister for wafer breads, is mentioned as belonging to Canterbury Cathedral, in the reign of Charles the First. *See* ALTAR BREAD.



Canopy. A rich cloth or covering borne in processions over the Blessed Sacrament,* Relics, or distinguished personages.†

It was made of velvet, silk, or cloth of gold, and richly embroidered with appropriate devices, and borne by four, six, eight, or twelve staves of wood or silver, to which small bells were usually attached.‡ A Canopy of state was also borne over the hearse in funerals of noble persons.

According to the Roman use the canopies borne over the Blessed Sacrament are white; but in the French and Flemish churches they were generally red. In England the colours seem to have been indifferent.

Church of the Holy Trinity, Melford, Suffolk.—"A cloth of *blue* silk to bear over the Sacrament, with chalices of gold embroidered thereon; the gift of Robert Miller."

Parish Church of Faversham. "Item, a canapy clothe pounsyd garneshyd about with purpill velvett,

* S. Ansegisus presented to the Monastery of Fontenelle, three silver candelabra, "*habentia solidos nonaginta, i. e. unum quodque triginta,*" containing ninety solidi, *i. e.* thirty apiece: the solidus being a gold coin equivalent to our sovereign.

† "Ipsa die summo mane præparetur per Sacristam, vel alios ministros baldachinum album perpulchrum super sanctissimum Sacramentum deferendum."—*Ceremoniale Episcoporum, lib. ii. c.* 33.

‡ "At the foot of the stairs entering the *eloyster* or *stone gallery*, do twelve *Gentlemen* of the *Privy Chamber* attend, with a rich *canopy* of cloth of gold; who when the sovereign approacheth receive him under it, &c."—*Ashmole's Order of the Garter*, p. 548. In the inventory of old St. Paul's, time of King Edward VI. "Item, a large Canopie of Tissew for the King's Majestie when he cometh thither."

§ These staves were generally borne by noble and dignified laics. "Deputentur etiam nobiles viri, seu Barones, et alii, qui *hastas Baldachini* per viam processionis portent."—*Cæremoniale Episcoporum, lib. ii. c.* 33. In an account of a procession of the Blessed Sacrament in Durham Abbey, at Easter, we read, "and proceeding in procession from the high altar to the south quire door, where there were four antient gentlemen belonging to the Prior, appointed to attend their coming, holding up a very rich canopy of purple velvet, tasled about with red silk and a gold fringe, and at every corner of the canopy stood one of those antient gentlemen to bear it over the said image, with the holy Sacrament."—*Antiquities of Durham Abbey*, p. 17. In the Churchwarden's account of St. Mary Hill, London, are the following items:—"Item, a canapye of blue cloth of Baudkyn with buds of flours in gold; Item, a canapye of rede silke, with green braunchys and white flours poudryd with swannys of golde betweene the branches."—*Illustrations of Antient Times*, p. 113.

with tascellys of red sylke; Item, a canapy for the Sacrament, of crimson sarsanet, with knoppis of golde and tascellys of red sylke; Item, 2 canapyes of lawne for the Sacrament, 1 with knoppis of coppir, and gret knoppis of golde, wroughte with the nedyll, and tascellys of red sylke; and the other hath none."—*Jacobs's History of Faversham.*

Carpets. Carpets of appropriate designs* were laid before the altars, and on the choir and sanctuary pavements on solemn occasions; they were termed tapets, coverlets, or pede cloaths.

Parish Church of Faversham.—" A coverlet of beyonde sea werke of roses and molets,† red, white, blue, and yellowe, lined with canvass, to lay before the hye awter. It. a new coverlet for weddyngs and for other service."—*Jacobs's History of Faversham.*

Peterborough Abbey.—" In the quire, ten cloaths, called pede cloaths, to lye before the high altar. In the Lady chappel, 4 pede cloaths, called tapets."—*Gunton's History of Peterborough.*

All-Souls College, Oxford.—" Item, Septem carpets pro altaribus."—*Collectanea curiosa.*

York Minster.—" Item, one large carpet to lay before the high altar on festivals. Item, 2 large red carpets to lay on the steps of the high altar, one of which has garbs, the other the arms of Lord Scrope, one lined with canvass. Item, a white carpet with double roses. Item, three blue carpets with the arms of Mr. John Pakenham, the late treasurer."—*Dugdale's Monasticon.*

" Walter Tanton, 52nd Abbot of Glastonbury, gave two carpets, the one red with leopards, the other blue with parrots. Geffrey Fromund, 51st Abbot of Glastonbury, gave 6 carpets to the church of his monastery, one green, called the *Doseez*,‡ with several arms; 3 smaller of the same colour, with a shield of the same length and breadth, and 2 yellow with parrots and roses."—*Steven's continuation to Dugdale's Monasticon, Vol.* ii. 448, 449.

Censer. *See* THURIBLE.

Cerecloth. A waxed cloth fixed over a consecrated altar stone to protect it from desecration.

It should be made of strong linen, and close at the corners, so as to fit on the stone; a quantity of virgin wax should then be melted in an iron vessel, and rubbed into the cloth while held a short distance from a fire.

Chairs. Chairs of stone, wood, or metal, but more frequently the latter were used in the choirs of the antient Churches. The very name of Cathedral being derived from *Cathedra*, the bishop's seat.

The chair or throne of the Bishop was antiently placed at the extreme east or absis of the choir, behind the altar, which position is still retained by the sovereign Pontiff in St. Peter's. This was undoubtedly the case in England prior to the thirteenth century, after which the Throne was placed at the east extremity of the stalls on the epistle side of the choir, as at Durham, Exeter, Wells, Winchester, &c. In the foreign churches where the absidal form of the eastern end was always retained, the bishop's throne kept its original position much longer; and De Moleon mentions some Cathedrals in his time, where the Bishop or Archbishop on solemn festivals was seated at the extremity

* The patterns on carpets should always be produced by contrasts of colour without any attempt at shading, floriated devices are also more suitable than the Holy Name or sacred representions for this purpose.

† Stars of five points.

‡ This was probably used as a hanging carpet.

of the absis. De Vert in the 1st chap. of Vol. II. of his Explication de la Messe, says, that the archbishop of Rheims, the bishops of Autun, Metz, Arras, &c. when taking possession of their churches, are seated in the antient chairs at the east end of the choir. These chairs were often of stone; the one at Rheims Cathedral was hewn out of a single block, and traditionally called the Throne of S. Rigobert. In this chair the archbishops were enthroned, and upon it the crozier was laid when the province was vacant by death; this most interesting relic was broken by the revolutionary fanatics in 1793. In Canterbury Cathedral, the stone chair in which the Archbishops were enthroned, is still preserved in the eastern chapel of the Cathedral, commonly called Becket's crown. In many of the episcopal functions the Bishop used a *folding chair*, called a Faldistorium (see FALDSTOOL), on account of the facility with which it could be transported from one place to another. The officiating clergy were formerly seated in sedilia, or niches in the wall, on the epistle side of the choir or chancel; in most of the English parish churches these sedilia remain, although disused; also at Exeter, Westminster Abbey, &c.* These sedilia or stalls, for the celebrant and assistants, were formerly to be found in every foreign church; but the love of modern Italian design to which the Catholic clergy of the last three centuries have been so lamentably addicted, combined with the stiffness of modern vestments, which rendered these seats inconvenient, has banished them from all the antient continental choirs, and in lieu of them chairs of the most unsuitable description, fit only for the saloon of an hotel are frequently used. The cantors who regulated the chant of the choir were provided with chairs† with low backs, of a rounded form, to enable them to fling their copes over when sitting; two antient chairs of this description are used at St. Chad's Church, Birmingham. Of the chairs mentioned in Dugdale's Inventory of St. Paul's London, five are of wood, five of iron.

"Item, Quatuor Cathedræ ligneæ; Item, tres Cathedræ ferreæ; Item, una Cathedra ferrea, cum capitibus et pomellis deauratis, quæ est cantoris. Item, una Cathedra lignea quæ fuit Johannis Episcopi, quam habet Episcopus Richardus.‡ Item, duæ Cathedræ ferreæ."

De Moleon mentions two chairs of wood, covered with plates of metal, standing at the upper part of the choir of Notre Dame, at Paris, used by the archbishop on various occasions. The chairs now used by the Anglican clergy, and placed against the east wall of the chancel, are of recent introduction, offensive by their position, and generally hideous in design. In Willemin's great work of 'Les Monuments Francois inédits,' plate 4, several very early and curious chairs are figured, one of which traditionally belonged to King Dagobert, and formed part of the magnificent treasure of the Abbaye of St. Denis. It is exceedingly low in the back,§ like most of the early chairs, and is supported by four legs of brass with the heads and feet of lions.‖ In plate 5. of the same work are two very early episcopal chairs from the churches of Carrosa and Bari in Italy. In 'Le Genealogie des Comtes de Flandre,' by Olivier de Wree, are several seals figured with bishops seated on low chairs, like a faldistorium, without arms or back, and covered with a piece of rich stuff hanging down, in some cases on the front and back, and in others from the sides of the cushion.

* During the alterations a few years since, a tomb was inserted in the place of the antient seats, but the canopies remain nearly perfect.

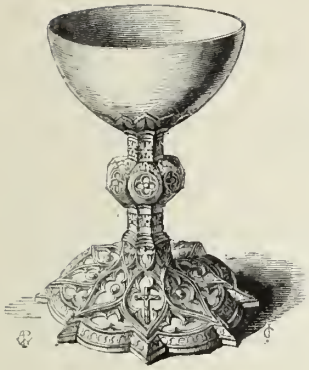
† In Lincoln Cathedral the antient position of the cantors in the centre of the choir, is still discernible on the pavement by the original marks.

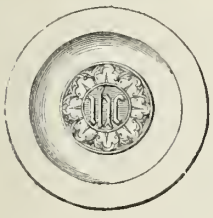
‡ After the high canopies were introduced for the Bishop's thrones, I conceive a moveable seat or chair, such as is here described, was placed under them on a raised step.

§ The back is supposed to have been an addition long subsequent to the original date of the chair.

‖ The representation of lions as supports for chairs and thrones, are continually found in the antient examples. The idea was probably suggested from the description of the throne of Solomon in the Old Testament, and also as emblems of strength and courage.

Chalice. The vessel in which the sacred Blood of our Lord is consecrated.





Form.—The form of Chalices has been various in different ages. While the discipline of the western Church permitted the communion of the faithful under both kinds, they were very large, and generally provided with side handles* for the convenience of lifting, subsequently they were made smaller with flat wide bowls, low stems, and large feet; latterly they have been not only inconveniently high, but with narrow bowls difficult to purify, and what is still worse, with turn-over lips, extremely liable to cause accident while the celebrant is receiving.

There are four parts in a Chalice, the foot, the stem, the knop, and the bowl. The first may be of various shapes, but should extend considerably beyond the bowl in diameter, to prevent the possibility of upsetting;† on one division of the foot there should be a cross or crucifix, engraved or embossed, which is always turned towards the priest while celebrating. The stem unites the foot to the bowl, and on it is fixed the knop, for the convenience of holding the Chalice; the knop is variously enriched with enamels, jewels, or tracery and tabernacle work, while the stem is frequently engraved or enamelled. The height of the stem is generally about four inches, and seldom exceeds six. The bowl varies from three to six inches diameter, and of a proportionate depth; it should have a plain rim of about an inch below, that it may be enriched with engravings, inscriptions, and enamels.

Material.—Chalices are usually made of silver, either whole or parcel gilt, occasionally of pure gold, and jewelled; formerly glass, chrystal, or agate† chalices were sometimes used, but this is now prohibited on account of the brittle nature of the materials. In very poor churches the bowls are sometimes of silver, and the rest of gilt metal. Notwithstanding the great destruction of church plate, a great number of antient chalices are still preserved, and many of them exceedingly fine and curious. In the sacristy of the Cathedral at Mayence, are two splendid chalices of the fourteenth century, richly enamelled with the doleful mysteries on the feet and knops. At the church of St. Jaques, Liège, is a fine chalice of the fifteenth century, of silver gilt, with niches and images in the stem. At Corpus Christi and other colleges at Oxford, are antient chalices, with scriptures and devices of the fifteenth century. At St. Marie's College, Oscott, three chalices of silver gilt, of the fifteenth century. At St. Chad's church, Birmingham, is an exceedingly fine chalice of the early part of the fourteenth century, with

* De Vert says, that the reason of indenting the edges of chalice feet, arose from an ancient practice of laying the chalice to drain in the paten after the celebrant had received, and by the indentations they remained steady in this position.

In Dom Felibien histoire de l'abbaye de S. Denis, Plate 3, two chalices are figured with handles. These are described as follows: "Calice et Patene de l'abbé Suger. La coupe du calice est d'une agathe orientale trés bien travaillée. La Garniture son laquelle est ecrit SUGER ABBAS, est de vermeil dorée enrichi de pierreries. La Patene est faite d'une pierre précieuse nommée serpentine semée de petits dauphins, d'or avec une bordure d'or chargée de diverses pierreries." In the ancient Roman Ordinals when the sovereign Pontiff celebrated, the Archdeacon took the Chalice with a veil *by the handles* at the words *per ipsum et cum ipso,* and held it near the Pope, &c.

Calice et patene, qu'on dit avoir servi à S. Denys, ils sont de crystal. L'enchâssure est de vermeil doré enrichie de quelques pierreries, tresor de l'Abbaye Royale de S. Denis.

In Lyndewode, Liber III., it is thus ordered touching the Chalices of the parochial Churches. "Calix sit argenteus ad exemplū Salomonis, q. oia vasa om. Domini ex auro purissimo fabricata divino cultui mancipavit. Statuimus ut quælib. ecclesia calicem habeat argenteum."

rich enamels in the foot. In some of the English parish churches a few of the old chalices, used before the schism, yet remain, and a vast number of old English chalices have been preserved in the private chapels of the Catholic families. Gerbert in his 'Vetus Liturgia Alemannica,' has figured a chalice of the twelfth century, belonging to the monastery of Weingart, most beautifully enriched, with heads of saints enamelled in the knop; the nativity, baptism of our Lord, &c. on the bowl, and subjects from the Old Testament on the foot, round which is inscribed: +*Magister Cuonradus de Husē ar*(gentarius) *me fec*(it).

During the first eight centuries of the church there does not appear to have been any positive regulation touching the material of which the chalices should be made; but it is quite certain that very precious chalices were in use even in the primitive times; this is sufficiently proved by the fact, related by S. Ambrose, of S. Lawrence the Deacon, selling the chalices and distributing the proceeds to the poor. Some of the chalices were, however, of very mean materials, such as wood and horn. The use of these latter was prohibited in England by a Council held under the Pontificate of Adrian I., and regarding the former, the well known expression of S. Boniface, that anciently golden priests used wooden chalices, but now wooden priests use golden chalices, is quite conclusive. Glass chalices appear to have continued longer. There can be but little doubt that S. Ambrose, after having sold the precious chalices belonging to his church, for the purpose of redeeming captives, used glass till they could be replaced. The Monks of Venice used glass chalices in the tenth century, although Yvo de Chartres mentions a Council held before that period at Rheims, by which all chalices of wood, glass, tin, or copper, were prohibited. Notwithstanding these decrees, Bocquillot in his Liturgie Sacrée, asserts that chalices of copper gilt were used in poor French country churches down to his time; but about thirty years before he wrote, (1701) the bishops required that the bowl, at least, should be of silver. At the present time, when the precious metals are so readily procured, and modern luxury has introduced their use in the ordinary articles of domestic use; it would argue a sad want of respect for the holy mysteries in those who would use inferior metals for any portion of so sacred a vessel as a chalice.

During the early ages, besides the chalices used for the offering and consecration of the wine, there were vessels to receive the wine of the chalice, when it was too full: these were called *Scyphi* or *Calices Ministeriales.* The wine offered by the faithful was brought in still smaller vessels, called *Amæ* or *Amulæ*, according to their size, which corresponded to the crewetts used at present. The use of all these vessels ceased, of course, when the discipline of the administration of the Holy Communion under one kind became general, and the chalices, no longer requiring handles, were made perfectly round in the bowl, and smaller. At the unauthorised attempt to revive the primitive discipline, which accompanied the English schism in the sixteenth century, many of the old chalices were considered too small, and among the accounts of that period, we find items regarding their sale and the purchase of *communion cups* in their place. At St. Paul's Cathedral, in the Inventory (taken in the time of King Edward the Sixth,) of necessary things, to remain in the church, are three chalices mentioned: these were probably some of the larger sort which had belonged to the church.

From the Inventory of old St. Paul's Cathedral, London.—" Calix de auro qui fuit *Alardi* Decani, ponderis cum patena xxxv^{s}. x^{d}. Et continet in pede xii lapides, et in patena est medietas ymaginis Salvatoris; Item, Calix de auro qui fuit, ut dicitur, *Roberti de Clifford,* planus undique, assignatus ad Missam cotidianam, ponderis cum patena xxv^{s}. iiii^{d}.; Item, Calix de auro cum pede cocleato, et in patena manus benedicens, cum stellulis in circuitu impressis, ponderis cum patena xli^{s}. vii^{d}.; Item, Calix de auro quem dedit *Will. de Bruera*, ponderis cum patena continente manum benedictionis £xv^{s}. v^{d}.; Item, Calix de auro qui fuit *Henrici de Wengham* Episcopi, continens in pede circulos aymalatos, et circa pomellum sex perlas, et in patena *Agnus dei* ponderis cum patina xlviii^{s}. iiii^{d}. Item, Calix argenteus deauratus, qui fuit, ut dicitur, Magistri Rogeri, Capellani,

cum floseulis in pede levatis, et in patena plena ymagine Majestatis, ponderis cum patena liiˢ.; Item, Calix argenteus *Henrici de Northamton* deauratus, cum pede cocleato & sealopato, et pineato, ponderis cum patena Lˢ."

From the Inventory of Lincoln Minster.—"Imprimis, a Chaliee of gold, with pearls, and divers preeious stones in the foot, and in the knot, with a paten of the same, having graven, *Cœna Domini*, and the figure of our Lord, with the twelve Apostles, weighing thirty and two ounees. Item, one great Chaliee, silver and gilt, with the paten, weighing seventy-four ounces, of the gift of Lord *William Wickham*, Bishop of Winchester, some time Arehdeacon of *Lincoln*, having in the foot the Passion, the Resurreetion of our Lord, and the Salutation of our Lady, and in the paten the Coronation of our Lady, having a Roll in the circumferenee written, *Memoriale Domini Willielmi Wickham;* Item, a Chalice, silver and gilt, with one plain paten, ehased in the foot, with a written knop, with one gilded spoon eontaining a Scripture, *Blessed be God*, having a Seripture in the bottom, *Johannes Cynweth*, weighing thirty-eight ounces and a quarter. Item, a Chaliee ehased in the foot, silver and gilt with a paten graven with a Lamb, and four Evangelists, weighing three-and-twenty ounces. Item, a Chalice silver and gilt, with an image of the Crucifix in the foot with a paten, our Saviour sitting upon the Rainbow, weighing—; Item, one Chaliee silver and gilt, having written about the cup, *Laudato Domino in Ecclesia Sanctorum;* and on the foot, *Totus mundus est Ecclesia;* and on the paten, *Enixa est Puerpera, &c.* of the gift of the Lord Charles Boothe, Bishop of Hereford."

From the Inventory of the Metropolitan Chureh of York.—"Item, one rich Chaliee, with a paten of gold and precious stones, as well on the foot as in the knot, with four precious stones on the paten, the gift of Mr. Walter Grey, weighing three pounds and an ounce; Item, one gold Chaliee, with a paten of a new fashion, with an image engraved on the foot, and enamelled about, weighing three pounds eight ounces and a quarter; Item, a gold Chaliee, with a paten of a new make, with the arms of the lord Ross, and a writing having *Jesu Son of God*, &c. in the paten, the gift of the lord Ross, weighing two pounds, three ounces; Item, a Chalice with a silver paten gilt: the gift of the Lord Cardinal of Palestine, onee Prebendary of Masham, weighing two pounds five ounces and a half, with the Arms on the foot, and three seallops and a lion: Item, a Chaliee with a silver paten gilt, weighing seventeen ounces three quarters; the gift of Nieholas Keld, Executor of Mr Thomas Garton, once Treasurer, whieh Chalice is at the altar of St. Mary. Item, one silver gilt Chaliee and paten; the gift of Mr. Thomas Haxey, formerly Treasurer, weighing four pounds and ten ounces, with writing on the paten."

"The name of Chaliee (Calix,) is found both in the Old and New Testament.—Jer. li. 7, "Babylon hath been a golden Cup in the hand of the Lord." Psalm exv. 13, "I will take the Chaliee of salvation." S. Matt. xx. 22, "Can you drink the Chaliee that I shall drink . . . . my Chaliee indeed you shall drink." In the primitive Chureh the Holy Saerifice was offered with Chaliees, &c. of wood, and vestments such as were in common use. Severinus, Pope, ordered that glass should be used. Afterwards Urban, Pope, decreed that the material should be silver or gold, or in case of poverty, tin: the Chaliee of gold signifying most appropriately the treasures of wisdom hidden in Christ. The Chalice is eonsecrated within with holy ehrism, that by the grace of the Holy Ghost it may be a new Sepulchre wherein the Body and Blood of Christ may be laid."—*Durandus.*

"The use of silver Chaliees was always approved, rather than of pewter ones. In a book, by the Monk Gosselinus, on the miraeles of St. Augustine, Abp. of Canterbury, it is recorded of that prelate, that he ordered a handsome Chalice to be made of silver, *stanneo rejecto.* The English Council of Chalcuth (in Northumberland,) A.D. 787, forbad the Chaliee or Paten to be made of horn; and the Synod of Rheims (supposed to be in the time of Charlemagne,) ordered "That the Chaliee and Paten, if not of *gold*, should at least be made of *silver.* In ease of extreme poverty pewter might be employed; but in no case brass or latten (aurichaleum), or wood. Chalices and Patens were consecrated by the fact of

their use, and their contact with the precious Body and Blood of the Lord. After being so used, they were called *vasa initiata:* see *S. Ambrosius de Off.* ii. 28. where he shews that such may not be used to common purposes (vide *S. Hieron.* Ep. lxxxviii.) In the fifth Œcumenical Council, A.D. 518, it was brought against Severus, bp. of Antioch, 'That he had not spared the very altars, nor *the sacred vessels* . . . . nay such presumption had he, that he with others appropriated to private use *the golden and silver doves,* emblems of the Holy Ghost, suspended over the fonts and altars.' And many other decrees and warnings of history abound, against alienating to profane use things once offered and dedicated to the service of God."—*Georgius.*

Cherubim. *See* ANGEL.

Chesible, Chasuble, or **Chesable.** (Also called a Vestment.) See Plates II. III. IV. V. VI. VII. LII. LIII. The upper or last vestment put on by the priest before celebrating mass.

It was originally a vestment worn by laymen as well as ecclesiastics, and common to various orders of churchmen, as may be seen by the Sacramentary of S. Gregory and the most ancient Roman Ordinals. In the ordination of an acolyte: *Induunt Clericum illum Planetam.* It is also added that the subdeacon should hold the maniple of the bishop in his left hand, on his chasuble doubled back, *super Planetam revolutam.* Also, that the deacons should take off their chasubles in the Presbytery: *diacones in Presbyterio exuuntur Planetis.* The reason for this was undoubtedly to enable them to perform their functions with greater ease, and this consideration led eventually to the almost exclusive use of the dalmatic and tunic, for the deacons and subdeacons, while officiating.* For some centuries, the use of the Chasuble, (with the exception mentioned in the note below,) has been confined to priests and bishops, and worn, by the former, over the albe; and by the latter, over the albe, tunic, and dalmatic.

Form and Material.—The primitive form of the Chasuble was perfectly round, with an aperture in the centre for the head. In this form it covered the whole body; and, according to some authors, its very name is derived from casula, a small house. During the middle ages, the shape was that of the *Vesica Piscis,*† as shewn in Plate II. It then hung down before and behind in long points, and was gathered up in a few graceful folds over the arms. This was the shape of the chasubles we see sculptured on tombs of ancient ecclesiastics, or engraved on sepulchral brasses. This may be considered as the perfection of the Chasuble. It was the form adopted by the Church when it had ceased to be a vestment of common use and convenience, and when it became, by custom and enrichment, particularly set apart for the solemn offices of the Church. It was the form that prevailed, without exception, throughout every country of Europe, during the ages of Faith; (*See* Plates IV. V. VI. and VII.) and it was only lost in England through the overthrow of the ancient Religion, and on the continent by the decay of zeal, and the fabrication of vestments being transferred from the direction of ecclesiastical authority into the hands of mere tradesmen, who altered the traditional form of the Church to suit their own profit and caprice.‡ It is surprising how soon the minds of the multitude are reconciled to changes, when they

* During Lent, in some of the Roman and French Churches, the deacons assist in chasubles folded up, and hanging over the left shoulder, after the manner of a stole.

† May not this shape have been partially selected in reference to its symbolical signification of our Lord's mystical Name?

‡ De Vert, at page 297, tom. ii. of his "Explication de la Messe," speaks thus on the alterations of his time:—"Les *chasubliers* (makers of vestments) ont toute liberté de *rogner,* (clip,) *couper,* (cut,) *tailler,* (fashion,) *trancher,* (reduce,) et *écourter,* (shorten,) *ainsi que bon leur semble,* (as they think proper,) les Chasubles, Dalmatiques, Tunics, et autres habits sacerdotaux ou ornemens servant au ministere de l'Autel, *leur donner la figure qu'ils jugent apropos,* (*giving them any shape they think proper,*) *et sans consulter l'Eveque,* (*without consulting the Bishop.*)" Here we have the testimony of a great ecclesiastic to the *unauthorized manner* in which these changes were being effected in his time, the eighteenth century. Which is to be preferred?—The tradition of Catholic Christendom, or the modern vestment makers of Paris?

are for the worse; and the clipping principle, in the course of little less than two centuries* has reduced the most graceful Vestment of the Church into a most hideous shape, with a front resembling the body of a wasp, and a back like a board, without a vestige of its ancient beauty or mystical signification; nay more, not only have modern vestments been made in this stunted and miserable form, but hundreds of ancient ones—ample and glorious—which had escaped the ravages of harassing pursuivants, in secret recesses of the Catholic mansions of England, have been actually cut and clipped in latter times by the hands of the degenerate descendants of those very men, who in days of greatest trouble and distress, had preserved alike intact the Vestments and the Faith.† The present forms of Chasubles are not only hideous but they destroy the meaning of many of the ceremonies of the Mass. The very rubrics of the missal and pontifical are worded with reference to a large and a *pliant*‡ Chasuble. For this reason the Bishop does not put on his maniple till after the *Confiteor*, (a practice formerly common to priests). During the *Confiteor* the chasuble hung down,—the Bishop striking his breast, at the *Mea culpa*, beneath its folds. The assistant ministers afterwards raised it, folded it back over his arm, and affixed the maniple. In the like manner the deacon and subdeacon raised and folded the chasuble of the celebrant, usually before they ascended to the altar; at present they only touch the edge of the back, stiff with buckram. During the incensing of the altar the chasuble was *lifted* by the deacon, to enable the celebrant to use his right arm without hindrance. The mere holding of the chasuble, as practised at present, is not of the slightest use, except to preserve the tradition of the real form. The universal custom of holding up the bottom of the vestment, at the elevation, is a striking proof of the old form of Chasuble *which required it. When it hung down behind, long and flowing, there was an evident reason for lifting it from the ground at the genuflections, lest the feet of the celebrant should be entangled in its folds*, but with the present square and short back, more likely from its stiffness to stick out than fall down, the practice ceases to be of the slightest utility. But not only are the rubrics suited only to large Chasubles, but they presuppose them to be made of *pliant materials.* During Lent, according to the Roman rite, the deacons and subdeacons wear chasubles *rolled up*, and thrown over the shoulder. Again, in the ordination of priests, the chasuble is put on *folded*, (complicatam) which the stiff modern chasubles would not admit of. Moreover, down to the latter part of the sixteenth century, and even the commencement of the seventeenth, no example can be found in sculpture, painting, or engraving, of a stiff and small

* Mons. de Harlay, Archbishop of Rouen, in the middle of the seventeenth century, ordered the chasubles in his diocese to be wide enough to cover the arms: *Casulæ seu planetæ brachia tota saltem obtegant.*

† When the ancient Cathedral church of Waterford was demolished, for the purpose of erecting the present wretched pile of building, a complete set of cloth of gold vestments were discovered, of the most exquisite design and enrichments. These were given to the Catholic bishop and clergy of the time, and being in a sufficient state of preservation for use, they actually cut the chasubles to the modern French form, and sliced out whole images from the needlework orphreys. One set of these vestments, in their present disfigured state, were presented by the Earl of Shrewsbury to S. Marie's College, Oscott, and present, among the other ecclesiastical antiquities, a striking evidence of ancient excellence and modern degeneracy.

‡ The stiffness of modern vestments is almost as great a defect as their form; indeed, the unpliant nature of their material has, in a great measure, led to the reduced front. They cannot be too pliable either for convenience or dignity. Every artist is aware that the folds of drapery constitute its great beauty; the most majestic mantle extended flat is unsightly. Ever since the chasubles have been made of a stiff material, they have been avoided by sculptors and painters in their works, and they invariably select the Cope instead, solely on account of its folds, when, if the chasubles were made of the ancient graceful form, they would afford the most beautiful combinations of folds. With those, however, on whom all considerations of art and antiquity are unavailing, those of convenience may have some weight; now a pliant Vestment will last three times as long as a stiff one; it accommodates itself to all the positions of the body; it will fold up and carry without injury, neither will it tear and fret the antependiums when it comes in contact with them. Plain velvet or silk, with a thin lining, are the best materials for ordinary use. A vestment made of these, in the old form, with embroidered or lace orphreys, will not be more expensive, but wear far longer, and be easier for the celebrant than those stiff shell-looking chasubles made on the Continent, which stand out like boards, and crack when they are bent.

chasuble, the least and latest coming down to the bend of the arm, and pliable in texture; and, as will be seen by the note,* the large chasubles continued in use, in many of the great French churches, till the Revolution of 1790; and even at the present time, the ample chasuble of S. Thomas of Canterbury, preserved at Sens, is annually worn, during mass, on his festival. The present reduced and stiff chasubles have not been introduced by any authority; they have gradually degenerated from the ample and mystical form, partly through the neglect of ecclesiastical solemnity, partly through the ignorance or interest of those to whom their manufacture has been intrusted in latter times, and partly from the use of heavy and stiff stuffs, which rendered the old form exceedingly inconvenient. The change has been lamented by every learned Churchman who has written on the subject, as destructive not only of dignity, but of all those mystical significations attributed to this vestment.† If it be asked, why the pointed form should now be received in preference to the circular, it may be readily answered, that while the chasuble was round it was not an *exclusively ecclesiastical* vestment; but that no sooner was it entirely appropriated to the use of those who ministered at the altar, than it received the same fish shape which, with trifling modifications, it retained till the general decay of ecclesiastical traditions.

Ornament.—Chasubles were richly decorated with embroidery, and even jewels, at a very early period, as will be seen from subsequent extracts; but chasubles without orphreys were frequently used, even down to a very late period, as may be seen by sepulchral brasses of priests. The oldest orphreys were in the form of a Pallium, and came down in a Y shape from the shoulders, back and front. This is alluded to by S. Thomas à Kempis, in his Imitation of Christ, when he speaks of the priest at the altar having the cross before and behind him. These orphreys are figured in Plates II. and IV. The Roman chasubles had only a cross in front, and a long straight orphrey behind, which custom has been retained in Italy to the present time. The modern French chasubles have the cross behind; and those chasubles made in England, in the latter part of the fifteenth and the commencement of the sixteenth century, were the same; the greater part of those which have been preserved are of this description. Our Lord crucified is usually embroidered on the cross, with angels receiving the sacred blood in chalices, saints under rich canopies, and other devices. The older orphreys were narrow, and far more elegant; frequently enriched with pearls

* Extracts from De Moleon, respecting the use of antient chasubles.

S. Maurice D'Angers, Vendredi Saint.—On chante dans cet Office deux propheties seulement, et le lendenain [Samed-saint] on en chante quatre. Les Chanoines qui les chantent prennent pardessus leur Chappe noire et leur camail de semblables *chasubles antiques* de differentes couleurs. [Le Samedi de la Pentecôte on s'en sert aussi, et on les met sur les surplis.]

S. Etienne de Sens.—Le jour de S. Thomas de Cantorberi on se sert de l'ancienne chasuble de S. Thomas de Cantorbery, qui n'est point échancrée, mais toute ample par bas comme un manteau. Le Vendredi saint à la Messe ex præsanctificatis, on se sert d'une ancienne chasuble qui est pareillement sans échancrure.

Abbaye de Port Royal.—A la porte de l'Eglise dans le Vestibule est une tombe d'un Prêtre revétu de ses habits sacerdotaux d'une chasuble ronde de tous côtez et non échancrée, relevée sur les bras, faisant une pointe devant et derriere: son manipule n'est pas plus large par le bas que par le haut, de même que l'étole qui n'est point croisée sur la poitrine, mais comme la portent encore les Evêques, les Chartreux, et les anciens Moines de Cluny, qui en cela n'ont point innové.

Notre Dame de Rouen. Sacristie.—Il y'a deux anciennes chasubles toutes rondes par bas sans aucune échancrure, mais qui ont seulement une ouverture par le haut pour passer la tête. L'une est blanche et sert encore deux fois par un pour chanter les Genealogies de Noël et de l'Epiphanie; l'autre est violette, et sert au Célebrant les Samedis de Pâques et de Pentecôte durant les Propheties, Traits et Oraisons. Toutes les autres chasubles, même les modernes, sont fort amples, et couvrent entierement les bras du Pretre. Voici ce qu'en ordonne le Rituel de Rouen. *Sacrarum vestium ea forma servetur quam Patrum institutio et Cathedralis Ecclesiæ veneranda prescribit antiquitas, videlicet ut casulæ seu planetæ in tantam hinc inde amplitudinem extendantur, ut brachia tota saltem obtegant; ideoque ex commoda et plicabili materia fiant, ut facilè per fimbrias levari possint, nec celebrantem impediant.—tom.* 1 *p.* 386.

Abbaye de S. Denis.—On y conserve encore de grandes chasubles a l'antique, amples et fermées de tous côtez, sans échancrure.

† See the extracts from Georgius and Sarti.

and jewels. (*See* Plates IV. V. VI. VII.) The modern enrichments of chasubles are, for the most part, rather gaudy than rich, and are devoid of symbolical intention in their ornaments; in addition to which, the aim of the Lyons manufacturers, to make stuffs to serve for the four canonical colours, has rendered them unfit for *any;* and vestments of the nineteenth century, exhibit, for the most part, a pitiable mixture of the tawdry and unmeaning.

Perhaps the best material for chasubles is plain velvet, on which the embroidery of the orphreys tells with surprising effect and richness; but when cloth of gold or figured silks are used, the pattern should be small in design, as the plain surfaces between the orphreys are necessarily small,* and a large pattern cut up has a confused and disjointed appearance.

Georgius.—" The Chasuble is the last of the sacred vestments put on.—Rupert, Bishop of Tuy, in his comments *De Divinis Officiis*, declares its true shape: ' The Chasuble,' he says, ' signifies the Robe of Christ, which is the Church.—*Est autem integra, et undique clausa*, &c. *It is ample, and closed on all sides*, to shew forth the unity and fulness of the true Faith. The fore part represents the state of the Church before the Passion of Christ; the back, the Church under the Gospel.' The words of Honorius, Bishop of Autun, the contemporary of Rupert, are equally pertinent, as to the shape, and mode of wearing the chasuble: ' This vestment is called *Planeta*,' he says, ' from its *winding border*, which is raised up on either side on the arms. In two places, on the breast and between the shoulders it is *doubled*, (*duplicatur*); in two places, on both arms, it falls in *triple* folds, (*triplicatur*). To it is fastened at the top the *Humerale*, because hope embraces charity.' Hence it appears what was the shape and mode of wearing the chasuble in the twelfth Century.—Sicardus, Bishop of Cremona, agreeing in his description with the above, adds, that ' the colour is changed according to the season. White is used at Easter, because the angels appeared in white; red at Pentecost, because the Holy Ghost descended on the apostles in the form of fiery tongues.'

" What was the Vestment used by the apostles, and those of the first ages for the celebration of the Holy Sacrifice, is disputed.—It is generally thought that the *pænula*, which St. Paul left at Troas with Carpus, was the Sacrificial Vestment. In the year 474, we find mention made of the chasuble, under its present name of *Casula;* in the will of St. Perpetuus, Bishop of Tours: ' *Ecclesiæ de Proillio similiter calicem argenteum, et urceos argenteos do, lego; similiter et Amalario ibidem presbytero casulam unam communem de serico.*'—(*Dacherii Spicileg.* tom. V. p. 106.); where the common chasuble is specified as distinct from the Episcopal chasuble, which was richer in ornament. In France in the sixth century, the chasuble had something peculiar appended to it, called *capsa* or *cappa*, which appears to have been a hood, similar to that of the cope, and for the same purpose. For in the life of S. Cæsarius, Bishop of Arles, this kind of chasuble is called *casula processoria*, a processional chasuble, which S. Cæsarius gave, together with *a Paschal albe*, to a certain poor man. The same mention of the *cappa* as belonging to the chasuble is found in the Life of S. Nicetius, Bishop of Lyons, by St. Gregory of Tours. The chasuble was anciently, as now, given to Priests at their ordination. S. Augustine, the apostle of England, A.D. 606, '*at the ordination of his beloved scholar*, (S. Livinus), *presented him with a tender pledge and memorial of his affection*, viz. *a purple chasuble, a presage of his glorious martyrdom, bordered with gold and jewels, emblems of Saints' virtues.*'—(Life of St. Austin, written in the eleventh century, by Gosselinus, Monk.) Representations of chasubles of the sixth century are found in a Mosaic at Ravenna, and have been published by Rubeus, Ciampini, and others. All Liturgical writers agree that the original shape of the chasuble has been altered. Anciently, as Angelus Rocca, and others, assure us, this vestment had no aperture made for the arms, but was full all round, and reached down to the feet, so that the arms could not be exerted, except by doubling the border of the vestment over to the shoulders, or arranging it in folds upon the arm. On the tombs of

* Powdering would be better than diaper for a chasuble, and the reverse for a cope.

Cardinals and Bishops, from the fourteenth to the sixteenth centuries, some folds are seen over the arms, but the vestment had already been contracted in its form. It is about a hundred years before the time of my writing this, that the chasuble was curtailed to its modern shape and size. The word *casula* was corrupted into *casubula*, first by the French, who use the word *chassuble* as a vernacular word to the present time. The word casula also meant the hooded dress of a monk. To conclude, the Vestment was sometimes called *amphimalum*, in allusion to the priestly vestment of the Mosaic Dispensation, with *pomegranates* figured round it.—*Vide Martene Thesaur. Anecdot.* tom. V. p. 99."

Durandus.—" Over all the priestly garments is put on the casula, or chasible; called casula, quasi parva casa; and by the Greeks, planeta, from the winding border of the vestment. The chasible denotes charity; for as charity covers the multitude of sins: so the vestment covers all the person. So that an allusion is thought to be contained in it to the wedding-garment of the Gospel. The breadth of the chasuble implies the wide extent of charity. *Latum mandatum Tuum nimis.* Quod autem casula unica et integra, et undique clausa est, significat fidei unitatem et integritatem. This garment also signifies the purple robe with which the soldiers clothed Christ."

Maurus Sarti de Veteri Casulâ Diptychâ, 1753, c. i.—" In a part of the city of Ravenna, called the Classis, is a Church of St. Apollinaris. In the Sacristy of this Church was a very ancient Vestment, of silver and silk, on the orphrey of which were the figures of many Saints and Bishops, with the names of each in small circular shields.—The remains of this vestment are most curious, and have been noticed by many writers. Hieronymus Rubeus in his History of Ravenna, calls it *Casula Diptycha*, as resembling the Diptychs upon the antient altars, serving for the commemoration of the departed faithful. In his day this vestment had the names and heads of 35 Bishops of the Church of Verona, with Michael and Gabriel the Archangels, and some others. This chasuble is also commented on by Christianus Augustus Salig, 'de Diptychis veterum' c. i. who says, 'Huic casulæ Episcoporum nomina inscripta omnino peculiarem quendam olim in Ecclesiâ ritum denotant.' In this, however, he seems mistaken: for the custom of depicting the Bishops of each Church not only on the walls of sacred edifices, but on the vestments, and coverings of altars, was very common antiently, see 'Georgius de Lit. Rom. Pont.' lib. ii. c. 8. where he adduces this very chasuble we are speaking of. The orphrey of this chasuble acquaints us with the succession of Bishops in the Church of Verona from its beginning down to the middle of the eighth century; and as such catalogues of Bishops were formerly called Diptychs, this is not improperly styled a Diptych Chasuble. This vestment was behind, from the bottom of the orphrey to the top of the collar, 6 *feet* 8 *inches:* and in front, 6 *feet:* an extraordinary size.

C. ii. " The form of the ancient Chasuble was very full, covering the person all round, without any opening for the arms, except by raising the vestment in folds upon the arm. Thus, Georgius, l. i. c. xxiv, says the chasuble was 'Vestis tota integra, circulatim ad pedes usque demissa.' Yet this is doubtful: and some ancient representations give the shape cut at the sides, as now in use, only much longer, and pointed at the bottom. Such are the chasubles in which SS. Peter and Paul are figured in some antient stained glass, given by Buonarroti Osservaz. sopra alcuni fram. Tav. XIV. On the other hand there are instances of a shorter form of chasuble, as early as the sixth century, and such is the fine chasuble in which S. Apollinaris, the first Bishop of Ravenna, is pictured on the orphrey of this vestment; and which, it is probable, is a true likeness of the saint. But though some examples occur of a shorter chasuble, and a little open at the sides, yet they were certainly for the most part very full, and reached down to the feet, and that down to a very late period. Subsequently, however, it has been 'so cut and curtailed, and changed in shape, as, when compared with the shape from which it has degenerated, to be hardly worthy of the same name,' as Lindanus, de Panopliâ Evangel. l. iv. c. lxvi. complains.

" Anciently the chasuble was singled out for especial ornament and enrichment, above the other ecclesiastical vestures. Exclusive of gold and jewels, which we will not now touch upon, the various

figures and imagery painted or worked on the ancient orphrey, deserve especial notice. The fathers of the second Council of Nice expressly sanction the custom of having sacred imagery 'on sacred vessels and *vestments*,' &c. Georgius, l. ii. c. 8, shews by many examples, that not only the histories of the Old and New Testament, and Crosses, and pictures of Christ, the B. V. M. and other saints, but also of Bishops, and other men, nay and various kinds of animals and plants, were in use for vestments, altar coverings, curtains, &c. Even the representing a series of the Bishops of any one Church is not without example. Another instance is given by Agnellus in his life of St. Maximian, Bishop of Ravenna, about the middle of the 6th century. This Maximian, as he relates, had a most precious linen veil (endothim) for an altar made, on which the events of our Lord's life were described in needlework, and another *altar veil of silk and gold, in which all his predecessors were depicted.* (Agnel. Lib. Pontific.) This endytis, or endothis (ἐνδύτης) was afterwards called circitorium, and covered the altar entirely.

C. iii. "The figures, being all on the orphrey of this vestment at Ravenna, were sewed on to the vestment: which was, therefore, of the sort the ancients called auroclavæ, or chrysoclavæ: intersected, viz. with golden bands, or stripes, (though this is much disputed). Examples are frequent in the old Mosaics, at Rome and elsewhere, of these golden, or purple bands on the vestures of saints and angels, but especially on figures of Christ. They are often confounded with the stole. The gold used was the purest gold drawn into threads: and such vestments were consequently of great value. Such a one, belonging to the V. Cent. and of the old full form, is preserved still at the Metropolitan Church of Ravenna.

"The name chrysoclave has gone out of use, and orphrey (auriphrygium, phrygium, or frisium), is its modern substitute.

"There is a passage quoted from the history of the Bishops of Auxerre, by Du Cange (v. Rationale), describing a precious chasuble in these terms: "Casula autem coloris ætherii, phrygio palmum habente, superhumeralis et rationalis effigiem, ad modum pallii Archiepiscopalis honorabiliter prætendebat:" *i. e.* a chasuble with an orphrey, a foot in breadth, *which orphrey was something like a Pallium:* for a pallium was sometimes called *superhumerale* and *rationale*, being thought to have allusion to the *ephod and breastplate* of Aaron (Levit. viii. 7, 8.). And in the Missal of Rotaldus, Abbot, in Martene, l. i. c. iv. 'rationale cohærens junctim superhumerali,' seems to denote a rich orphrey to the Episcopal Vestment. Thus, in an old inventory of St. Paul's, London, occurs the following: 'Item casula de rubeo sameto, quæ fuit Fulconis Epi cui apponitur antiquum *dorsale* colærigatum interlaqueatum, de fino auro, cui inseruntur quatuor berilli, &c. Item casula Wlfrani de Indico sameto bona et pretiosa, cum *pectorali*, et imaginibus Petri et Pauli de fino auro, et *humerali* vineato de fino auro breudato, et lapidibus insertis, et extremitate talari consimili; Item casula Hugonis de Orivalle de albo diaspro, *cum pec orali et dorsali largo*, de flosculis de fino auro, cum lapidibus grandibus.—(Monastic. Anglican. t. iii. p. 320.) Here the dorsale and pectorale correspond to the superhumerale and rationale; for, as they called the Pallium, *rationale*, because it covered the breast, and *superhumerale*, because it fell over the shoulders, from some resemblance that it bore to those vestments of Aaron, so they also called the Double Orphrey of rich Vestments by the same names, superhumerale or humerale, and rationale, or *dorsale* and *pectorale*.

"The front does not, however, appear to have been made differently from the back, *till the twelfth or thirteenth century.* Earlier than this the pectorale could not be different from the dorsale. In the chasubles of the bishops represented in the vestment at Ravenna, we find the auriclave in the front, in the same form as that of the archiepiscopal Pallium, about the tenth and eleventh century. The same ornament is seen on the chasubles of twenty-four bishops, pictured on the brazen doors of the church of Beneventum. There is not one among them whose vestment has not this decoration, resembling the old Pallium of an archbishop. In the course of time when the form of the Pallium was changed, the auriclave, or orphrey, or superhumerale of the sacerdotal vestment was changed also. The broad superhumerale was contracted into a close and narrow collar to the vestment, depending still

before and behind, as formerly. Of this altered form Du Cange says, that many specimens are preserved in the sacristies of large churches. They are also depicted on many coins. (Muratori Antiq. med. ævi dissert. xxvii.) A further alteration followed in the form of the orphrey, and the cross at the back is the only vestige left of the old shape of the auriclave. Figures still, however, continued to ornament the orphrey as before; so that it is sometimes called "Frisium imaginum."

"Possem autem," concludes Sartus, "pluribus ostenderi, . . . quomodo tanta hæc mutatio in casularum ornatu, et *casulis paulatim ipsis* acciderit: sed facile est id ipsum cognoscere, ex picturis et sanctorum episcoporum imaginibus superiorum temporum, ac præsertim sæculi xiv. xv. et xvi., intro se collatis quæ passim occurrunt, quæque etiam ostendunt *quibus veluti gradibus veteris casulæ amplissimæ decrescentes, ad hanc nostrorum temporum exiguitatem pervenerint.*"

"In the middle of the back of the chasuble we are considering was an open hand, with a nail-print in a circular shield. On either side was an archangel, above and below, then two martyrs of the Church of Verona, then the bishops in order.

C. iv. "The position of the figures leads to a conjecture that originally this auriclave was part of an altar covering, or curtain; but this is all uncertain. The custom of representing *half figures* of saints &c., on shields, or in circular compartments, is adopted from remote Pagan antiquity. There is a silver cross, belonging to the metropolitan church of Ravenna, said to have been made by order of S. Agnellus, Archbishop of the See, at the end of the fourth century, which contains forty such compartments, each with the figure of a saint half-length. This cross appears to have been made to be placed on a sort of Throne, with the book of the holy Gospels, as an emblematical way of expressing the great devotion of the Church to the Passion of our Lord. There is a fine example of such an altar-throne, with the Cross and book with seven seals, in a mosaic of the Liberian Basilica, which Sixtus III. caused to be made.

C. v. "Respecting the ancient Vestment at Ravenna, of which only a few fragments now remain; it's texture, of *silver* and silk, is of a later introduction into the manufacture of church vestments than that of gold. Salmasius says, that silver tissue was not made, or used in churches, till the times of the last Byzantine Emperors. The chrysoclave of this vestment is, however, of gold embroidery; and the work such as must have resembled solid gold; which appears to have been the general character of the old chrysoclave. The art of embroidery was carried to great perfection in early times. There is a remarkable passage in a book of S. Aldhelm, bishop of the West Saxons, at the close of the seventh century, "De laudibus Virginitatis," in which he describes the beauty of such work. Of the bishops in the auriclave, all are in vestments, but not all have the humerale; whence it appears that this ornament was not universal then, as it seems to have been afterwards. The colours also differ; S. Michael's is red; S. Firmus, green; Innocentius, purple; and these colours were most commonly in use. Each bishop also carries a book of the Gospels in his left hand; the right hand either lifted in benediction, or open, as if preaching. All have the beard either shaven or cut very short, which was the ancient custom with the clergy and monks in the Latin Church, except in the very earliest times. The hair also is short in all, and the crown shaven, in most with a *large* tonsure. For the tonsure in early times was larger than in the tenth century. The bishops are *without mitres*, as they are usually represented before the tenth century. The nimbus is added only to the two archangels. SS. Firmus and Rusticus, martyrs, though not bishops, are vested and tonsured like the rest. Buonarotti shews that the nimbus was adopted from heathen antiquity, and given first to representations of our Lord Christ, then of the Blessed Mother of God, and the angels, then of the apostles and evangelists, and lastly of other saints, but not till after *the eighth century*, which seems the true date of this vestment.

"S. Michael holds in his left hand an Orb, with which angels, but especially archangels, were anciently represented; sometimes, viz., with a globe only, sometimes with a globe and rod, or standard (labarum,) sometimes with the virga or labarum only; which latter is still more ancient than the globe. The rod, or

rather reed, is thought to be in allusion to Rev. xxi. 15, "And he that spoke to me had a measure of a reed of gold, to measure the city, and the gates thereof, and the wall." In an absis of the Church at Ravenna is a mosaic, with Christ in the centre, and Michael and Gabriel on either hand, having in their hands golden reeds, with the knots distinctly marked. The labarum or royal banner, which they frequently bear, denotes their princely dignity. In a mosaic at Ravenna, angels are seen with a white fillet round their heads, like a crown.

With regard to the succession of bishops in the church of Verona, as given on the orphrey of this chasuble, (and preserved in full by Hieronymus Rubeus, in his History of Ravenna,) it is probably the most authentic account remaining; even where it differs from the received histories. The last Bishop commemorated in it is Sigibert, who lived in the eighth age after Christ, the probable date of this curious vestment."

From an Inventory of vestments formerly belonging to the cathedral Church of Lincoln.—*Dugdale.*

"A chasuble of red cloth of gold, with orphreys before and behind, set with pearls, blue, white, and red, with plates of gold enamelled, wanting fifteen plates; and two tunacles of the same suit, with orphreys of cloth of gold, without pearls; having two albes, one stole, and two fanons; and one other albe with ammiss, stole, and the fanons of one other suit with orphreys. Item, a chasuble of red baudekyn, with orphreys of gold, with *leopards*, powdered with black trifoils; and two tunacles and three albes of the same suit, with all the apparel; of the gift of the Duchess of *Lancaster*. Item, a red chasuble of cloth of gold, with branches of gold, and the orphrey of green cloth, with two tunacles and three albes, of the gift of the Countess of *Westmoreland*, wanting one part of the hand. *White.* A chasuble of a white cloth, broidered with images and angels of gold, with costly orphreys of gold, having the *Trinity* in the back, the Holy Ghost being of pearl; and also divers pearls in other images, with tunacles of the same suit without pearls, and three albes, and three ammesses with their apparel, the stoles differing, of the gift of Mr. *John Welburne*, some time treasurer. Item, one other chasuble of white cloth of gold, with crosses of gold in the borders, and two tunacles, and two albes of the same suit, with all the apparel, the chasuble having an image of our Lady before, and another behind. Item, a chasuble of white cloth of gold, broidered about with white roses and red, having a costly orphrey, and in the middle of the cross, an image of our Lady; and on the left part three kings, and on the right side two shepherds and one angel, with this scripture, *Gloria in excelsis;* with two tunacles and three albes, and all the apparel. *Purple.* A chasuble of purple velvet, with harts of gold, with a good orphrey, with pearls and stones behind and before, with two tunacles and three albes of the same suit. *Blue.* A chasuble of blue damask, with a good orphrey, ornate, with mitres and crowns in the orphrey, with two tunacles and three albes, with their apparel. Item, a chasuble of green baudekin, with two tunacles of one suit, with trees and birds of gold; with three albes of divers sorts, with their apparel, Ex dono domini Johannis Waltham Epis. Sar. *Black.* A chasuble of black cloth of gold, of baudekin, with a red orphrey, having images and stars of gold; having in the back the arms of the lord Rose, with two tunacles, three albes of the same suit, *valde debiles.* Item, a chasuble of yellow silk, with an orphrey small, with a crucifix of gold in red upon the back; and two tunacles, with three albes, and the whole apparel; with two copes of the same suit and colour for Lent."

From a list of vestments formerly belonging to S. Paul's, London.—*Dugdale.*

"Casula Nicholai Archidiaconi de rubeo sameto preciosa, cum vineis de perlis in modum amplæ Crucis in dorso. Item, Casula de rubeo sameto, quæ fuit Fulconis Episcopi, cui apponitur antiquum dorsale colærigeratum interlaqueatum de fino auro, cui inseruntur quatuor berilli, et tres circuli aymallati, et quatuor lapides sculpti; et quatuor alemandini, et in medio Agnus paschalis. Item, Casula de radice Jesse, quam dedit Rex Henricus, preciosa, breudata cum stellis et lunis et dorsali, cum ymagine Crucis, xvi. lapidibus insertis, et deficiunt duo lapides. Item, Casula quæ fuit S. Elphegi de sameto croceo, cum dorsali pulcro de aurifrigio, lapidibus insertis. Item, Casula Hugonis de Orivalle de albo diaspro, cum pectorali et dorsali largo, de flosculis de fino auro, cum lapidibus grandibus, unde quinq; sunt camahutæ.

Item, Casula de panno Tarsico, Indici coloris, cum pisculis et rosulis aureis, et lato aurifrigio, optimè operato cum ymaginibus et scutis, et dorsali consimili, de dono Magistri J. de S. Claro, qui voluit ut cum illa celebretur in festis Omnium Sanctorum, et Sancti Erkenewaldi. Item, casula de quodam panno Tarsico, cum rubeo panno diasperato auro, cum arboribus et cervis de aurifilo contextis, cum aurifrigio de Armis Regum *Franciæ* et *Aragoniæ*, de dono *Willielmi* Cissoris *Alianoræ* Reginæ junioris; et assignatur per ipsam ad Missam Beatæ Virginis, pro anima dictæ Reginæ."

Among the most interesting chasubles which have been preserved, may be mentioned that of S. Bernard, at Aix-la-Chappelle, purple, with orphreys of pearls; S. Thomas of Canterbury's, at Sens, accurately figured in Shaw's Dresses and Decorations; a chasuble at the cathedral, Bruges; a cloth of gold chasuble at S. Marie's, Oscott, with needlework orphreys, and two Y orphreys of gold and needlework, of the fifteenth century; several English chasubles of the fifteenth century, in the collection of Edward James Willson, Esq., a learned architect and antiquary of Lincoln; besides these, there are many needlework crosses and orphreys, which belonged to chasubles of the fifteenth century, mounted on modern ones, and used in private and other Catholic chapels and churches in England.

Authorities for antient chasubles.

Almost every ecclesiastical brass, or sepulchral effigy,* will furnish an example of a full and flowing chasuble, but among these we may particularly mention, the brass of Abbot Thomas de la Marc, at S. Alban's,—of a Priest, at North Mimms, Hertfordshire,—of William de Grenefeld, archbishop of York, —of a priest, in Wensley church, Yorkshire,—of John Waltham, bishop of Salisbury, in Westminster Abbey,—the effigy of John de Sheppey, discovered a few years since in Rochester Cathedral. Bishop Bronscombe's effigy at Exeter is richly gilt and painted with the diapering and orphreys of the chasuble almost perfect. The effigies of the Roman clergy, in the under crypt of S. Peter's, are in full chasubles, with exceedingly rich orphreys; these are figured in Ciampini de Cryptis Vaticanis. In the Cathedral of Mayence are several effigies of archbishops with magnificent chasubles, and some of these are as late as the end of the fifteenth century. In the cloisters of the present Cathedral of Liège are several very interesting incised stones,† representing priests in large chasubles, with Y shaped orphreys, one of which is figured in Plate VI. At Rouen, Chalons, &c., are similar examples; scarcely indeed is there a cathedral church where we do not find fine examples of the antient vestments, in sepulchral monuments and in stained glass. In miniatures of MSS., early printed books, and engravings,‡ we find multitudes of churchmen represented in the large chasuble. See the illustrations of Der Weis Kunig, by Hans Burgmair. Also the gallery of German Masters from Munich; the exquisite pictures by Hemlinck and Van Eck, in the Musée of Antwerp, and the Hospital of S. John, at Bruges. In fine, it is impossible to find a single example, prior to the middle of the sixteenth century, of any but the large chasuble, more or less enriched; even down to the last century the chasubles were much larger and pliable; and it is only within a comparatively few years that they have been deprived of every vestige of their antient beauty and dignity, and brought down to their present hideous and unmeaning form.

Baluze, in his Histoire Genealogique de la Maison d'Auvergne, vol. i. p. 332, has figured two antient chasubles, forming part of a magnificent set of vestments presented to the *sainte chapelle of Vic le Comte*, by Bertrand VI. Count d'Auvergne and Boulogne, about 1450. They are of ample form, pointed at bottom. The first has no cross, but a long orphrey of armorial bearings, on a rich cloth of

* The effigy of Bishop Vesey, in Sutton Coldfield church, near Birmingham, is a curious example. He was one of the deposed bishops in the reign of Elizabeth, and consequently of a very late date, yet his chasuble is most ample and beautiful.

† In Shaw's Dresses and Decorations is a most beautiful incised stone, representing a priest in a large chasuble richly diapered.

‡ In Schnebbelie's Antiquarie's Museum, is an engraving of an early chasuble, probably about 1250, with the crucifix of our Lord, our blessed Lady seated, SS. Peter and Paul, and the Martyrdom of S. Stephen. The sides had unfortunately been considerably cut when the drawing was taken.

gold. The second has orphreys of needlework; in the front, the Circumcision of our Lord, the angel appearing to the shepherds on the Nativity, and the Presentation of our Lord in the Temple; in the height of the cross, Herod's cruelty, the Annunciation of our Lady, the Birth of our Lord in the Stable, and the Flight into Egypt; in the two arms, angels singing, with scrolls of music; each of these subjects is bordered by a rich frame of tabernacle work. The field of this chasuble is entirely composed of the armorial bearings of La Tour—a tower argent on a field azure, semé with fleur-de-lys, or quarterly with a gonfanon gules on a field or.

Chest. A receptacle for relics, vestments, church plate, and linen.

The antient sacristies were always provided with strong chests of oak, frequently richly carved, and strongly bound with iron bands; they were usually fastened with three locks. The cope chests were made in the form of a quadrant to hold the copes folded double. Of these there are some interesting specimens remaining in the vestries of York Minster, Wells, and Salisbury Cathedrals.

Chests for relics.—Lincoln Minster.—"A great chest of ivory, with images round about, with one handle of copper, having a jewell tipped at every end with silver. Item, one other long chest of chrystal gilded, and ornamented with precious stones. Another fine chest curiously and cleanly made, covered with cloth of gold, with shields of noblemen set with pearls, with lock, gemmels, and key, silver and gilt. A blue chest bound about with copper and gilt, containing two purses, with relicks of the gift of my lady Willoughby."

Among other items mentioned as contained in the common chest of St. Peter's, York, are the following: —"Item, seventeen rings. Item, six bowls with one cover weighing six pounds and nineteen ounces of silver parcel gilt. Item, a gold chain with a crucifix, and five precious stones, called saphyrs, weighing seven ounces and a half. Item, a gold chain with Esses* weighing an ounce and three quarters; the gift of Nicholas Bowet, of the county of Lincoln, knight, at the shrine of Richard Scrope."—*Dugdale's Monasticon.*

In the will of Henry Hatche, of Faversham, 1533.—"To the church of our blessed Lady, my chest bound with iron to put the church jewels and plate into."—*Testamenta Vetusta.*

The term chest was also frequently applied to a coffin or shrine.—"I will that there be set a coffin or chest, curiously wrought and gilt, as it appertaineth for to lay the bones of the said Saint in."—Will of Richard Fouler.—*Testamenta Vetusta.*

It must be remarked that chests are by no means the best sort of receptacles for copes and vestments; they should be hung on frames, turning on centres, so that any particular cope can be removed without displacing the others, which could not be done in the old quadrant chests.

Chrismatory. A case to contain the Holy Oils.

1. The Oleum Cathecumenorum.—2. Oleum Infirmorum.—3. Sanctum Chrisma:—and it is from this last that the case derives its name. These oils are solemnly Blessed on Holy Thursday.† The first is used for baptism, confirmation, and the consecration of altars. The second for the sick, and in the consecration of bells. The third for the consecration of bishops, priests, churches, altars, bells, and chalices. There are two sorts of chrismatories: the one small and portable, for the Visitation of the sick, &c.; the other large, for the reservation of the Holy Oils in the sacristy.

Inventory of Lincoln Minster.—"A chrismatory, silver and gilt within and without, having sixteen images enamelled, with ten buttresses without pinacles, battelled about in the covering with two crosses, and one crest, having within three pots, with coverings, for oil and cream, without slyces, having three letters above the covering, S. C. I., standing in a case, of the gift of William Skelton, sometime treasurer of the Church of Lincoln; weighing twenty-seven ounces."—*Dugdale's Monasticon.*

Inventory of church furniture at Ely.—"A crysmatory of lether, with three boxes of silver."

In the articles set forth by Bishop Bonner in 1554,—"it is to be inquired, whether there is a chrismatory for holy oil and chrisme, decently and well kept after the old custom." The chrismatory of that great and

* S(anctus) S(anctus) S(anctus)

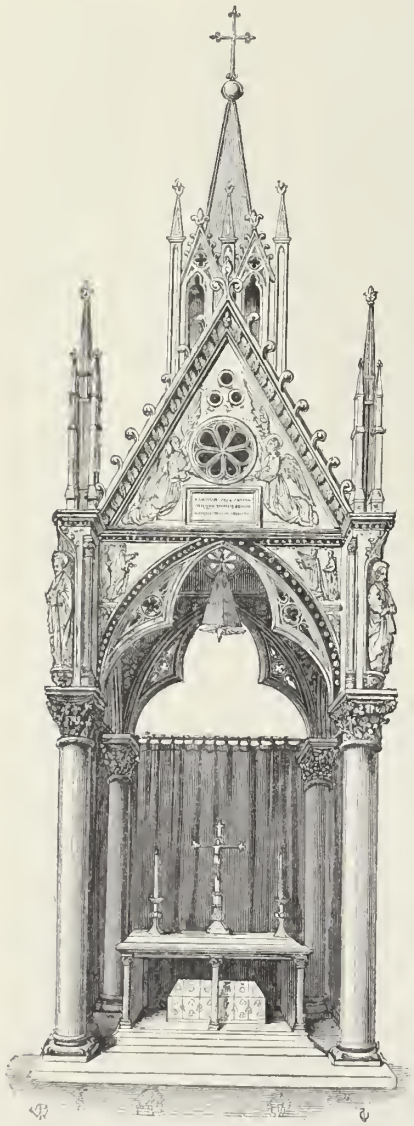
† For the sublime Office for the Blessing, see the Roman Pontifical.

good bishop, William Wykeham, is still preserved among other of the founder's ornaments at New College, Oxford.

Chrisome. A white cloth, put on newly baptized persons, by the priest, as an emblem of innocence, with the following form of words:

"Accipe vestem candidam, quam immaculatam perferas ante tribunal Domini nostri Jesu Christi, ut habeas vitam æternam."

This white cloth, according to the present rubric, is to be placed on the head, *et imponit capiti ejus linteolum candidum;* and indeed it is now so reduced in size as to be insufficient to cover the body. But in primitive times, the newly baptized persons were clothed in long white robes, like albes with hoods; and these they wore from Holy Saturday night (the time particularly set apart for baptism) till after the Sunday following, which has been termed in consequence Dominica in Albis.



Ciborium, Cimbarium, Ciborium. A canopy or covering over an altar, supported by four pillars.

These ciboria appear to have been general throughout Europe, during the middle ages, and vestiges of them were retained in some of the churches erected in the seventeenth century.* Their use was fourfold.—1. To cover and protect the altar.—2. To sustain the curtains which were drawn round it. (*See* Curtains).—3. To support the cross (*See* Altar Cross), which was placed on the summit of the ciborium long before it was introduced on the altar; and, 4. For the reservation of the Holy Eucharist, which was usually suspended from the centre under the cross (*sub crucis titulo*) in a Pyx, in the form of a golden dove. (*See* Pyx.) In those churches where there was no ciborium, the altar was required to be covered with a canopy of cloth. (*See* Dais.) Du Cange cites a decree of a Synod held at Cologne in 1280, as follows:—"Item præcipimus ut sursum super altare ad latitudinem et longitudinem altaris pannus lineus albus extendatur, ut defendat et protegat altare ab omnibus immunditiis et pulveribus descendentibus." A ciborium is beyond doubt, the most correct manner of covering an altar, and at the same time by far the most beautiful. It is much to be wished that they were generally revived in all large churches, instead of altars built against walls and high screens, which are after all but of comparatively modern introduction.† There are several antient

* Val de Grace at Paris; also the high altar of S. Germain des Prés, in the same city. These are, however, mere skeletons of ciboriums, and designed after the model of that in S. Peter's, Rome, which is a most inconsistent composition, evidently the work of an artist unacquainted with ecclesiastical tradition, or the use and intention of a ciborium; which is to *cover* and protect the altar from dust or other matter falling upon it, for which the mere open frame work is utterly useless, being a mere erection for effect, and consequently absurd: in addition to which, the detail of all these modern ciboria is of the revived Pagan style, and unbecoming for the sacred purpose of covering a Christian altar.

† The altar screens of Winchester and S. Alban's, beautiful as they are in the abstract, are injurious to the effect of the churches in which they are erected, and by no means comparable either in majesty or utility with a magnificent

ciboria yet remaining in Italy, very similar in design and arrangement to the cut given, but the curtains have been removed. The ancient ciboria were composed of wood, stone, marble, brass, and even precious metals, and covered with tapers on great festivals after the manner of a herse. (*See* HERSE.)

Stephen Borgia, in his work, "*De Cruce Veliterna*," tells us that "this cross is kept in a marble ciborium, resting on four columns, which stands on the principal altar of the Church of St. Clement, at Veletri; a church which, though not cruciform, is built in the form of a ship, which may be taken as an ancient form of the cross. We have the sanction of remote antiquity for the practice of covering altars with such ciboria, or canopies, supported by four or more columns, and representing, according to ritualists, *the Ark of the Covenant* under the Old Law. For as this contained within it the Tables of the Law of God, so the ciborium contains within it the Mysteries and Sacraments of the new law, celebrated at the Holy Altar by priests of the Church. And indeed, from the ancient form of consecration of such ciboria, we may gather this analogy between them and the Ark of the Covenant, before which the Jews had atonement made for their sins. Edmund Martene (De Antiquis Eccl. Ritibus, lib. ii. c. 19), describing the ancient rite of blessing a ciborium, seems to say, that the ciborium not only covered the altar, but also the bodies of the Saints, beneath the altar:—" We beseech Thine ineffable Clemency, that this covering of thine Holy Altar, on which Thine only-begotten Son our Lord Jesus Christ, who is the Propitiation for our sins, is continually Sacrificed by the hands of the faithful, and under which *are buried the bodies of Thy Saints*, which were truly (*veraciter*) the Ark of Thy Covenant," &c. There were two ciboria, at the Confession of the Chief of the Apostles, according to S. Gregory of Tours; one over the Altar, and the other over the Confession itself. Thus he speaks of "the pillars, which support the ciborium of the tomb" of S. Peter. Anastasius relates that this ciborium was afterwards replaced by one of silver by S. Gregory the Great. The same Anastasius tells us of another ciborium of silver gilt, raised over the *Altar*, built over the same tomb, by Leo III. S. Chrysostom, in his XLII. Homily on the Acts of the Apostles (c. xix. v. 24.), suggests that the silver shrines for Diana may have been, as it were, small ciboria, '*forte quasi Ciboria parva:*' for it is undoubted, that both the thing and the name were in use among the heathen. Sometimes the name Ecclesia, in old Christian monuments, means a ciborium, or canopy: as in an example taken out of the History of the Abbots of St. Martial, in Du Cange (in Gloss. v. Munera), where it is said of the Abbot Stephen: "Composuit super Altare Salvatoris *Ecclesiam ex auro* et argento, quam vocant muneram," viz. a ciborium, silver gilt, over the altar. Afterwards every thing was called a ciborium, which shaded other things as a ciborium shaded an altar, as the canopies over stalls, the baldachino, vaulted coverings to tombs, &c.

But to return to the Ciborium in its ecclesiastical and strict sense; it was usual to place over these the saving Sign of the Cross. First crosses, and after crucifixes were placed on the top of ciboria: but were not placed within, as this now *is* at Veletri, because within was reserved the most precious Body of the Lord, in a golden Dove, suspended from the centre, or rather *in a Pyx or Tower, hanging from a Dove.* (Udalric, lib. ii. Consuet. Cluniac. c. 30.)

There is a celebrated canon of the second Council of Tours, held in the year IDLXVII. ordaining "that the Body of the Lord be reserved on the altar, non in imaginario ordine, sed sub Crucis titulo," i. e. not in a tabernacle, or in a small ciborium, made after the image and likeness of the large one (*imaginarius ordo*); but under the canopy, suspended in a pyx, or tower, which, as I have said, generally hung from a dove: and as the cross surmounted the canopy, the Blessed Sacrament is here said to be reserved "sub crucis titulo."

ciborium covered with gold and imagery, and surmounting an elevated and detached altar. These elaborate screens are quite in place in collegiate chapels, like New College or Magdalene, Oxford, where the east end is a blank wall; but in a great church, terminating in a Lady Chapel and Eastern aisles, it seems most preposterous to erect a wall the whole breadth of the choir, nearly equal in elevation to the vaulting, cutting off half the proportion of the building, and solely for the purpose of rearing an altar three feet high by ten long, to which it does not even form a canopy.

Borgia goes on to observe, that the ciborium over the high altar at the Cathedral of Veletri is now *open*, but was formerly *closed round* with curtains and veils, the marble columns having had iron rods with rings to them, from which rods veils depended, in order that the Holy Sacrifice might not be exposed to the gaze of every one ; in the same way as formerly the sacrarium or tribunal of churches was screened with curtains, which hung at the entrance of the Presbytery.

Anastasius often mentions these curtains of the canopy, in his Liber Pontificalis. They were generally purple, adorned with gold and embroidery, and various subjects taken from the Scriptures, or Lives of the Saints. They are called ' tetravela' by Anastasius, as inclosing a square. Thus he relates of Pope Sergius I. that he gave for the Altar, in the Church of the Vatican, eight tetravela, or curtains, four red and four white. And the same thing nearly he says of several other Popes.

The Altars also themselves, which were open underneath, were veiled round with what is now called an Antependium, but then, as it seems, a circitorium, which enclosed the Reliques under the altar, and preserved them from dust, or shrouded them from irreverent observation. From the time of the ninth and tenth Century, some churches have exposed Reliques above their altars, as the cross at Veletri and other Reliques are kept now in the ciborium; but anciently Reliques were kept beneath the altars, and never above : as may be gathered from a story of Odo, Abbot of Cluni. (Lib. ii. Collat. c. 28.)

The ciboria were anciently adorned and illuminated with wax tapers, as is done still.

For further details respecting the crosses, crowns, &c. attached to ciboria, see the Treatise of Borgia, '*De Cruce Vaticana*,' or an abstract of the same, under the word Cross.

CIBORIUM (see cut) also signifies a vessel in which the blessed Eucharist is reserved. In form it nearly resembles a chalice with an arched cover, from which it derives its name.

Formerly the blessed Sacrament was reserved only for the Communion of the sick, and kept in a small vessel, called a Pyx (see also Dove and Tower). The more modern custom of reserving the Blessed Sacrament for the Communion of the faithful, as well as that of the sick, introduced the use of the ciborium, as larger and more convenient for the purpose.

Cinquefoil. A figure of five equal segments, particularly adapted for the representation of the mysteries of the Rosary.

The form is derived from a plant so called.

Circle. Many figures in Christian design are constructed on the principle of a circle, (See Plate IX.) which has always been considered as an emblem of Heaven and Eternity.

Hence the circular is the most proper form for a window intended to represent the adoration of the Lamb, or the rotation of the seasons, which are constantly returning, and many other subjects, which are found in the great wheel windows of the pointed churches.

Cloth. The term cloth is applied in the old inventories as follows :—

1. *Altar Cloth.*—A linen cloth to cover the altar, or an embroidered frontal.—Item, a playne aulter cloth, marked with sylke in the middist, and our Lorde beying in the sepulchre, in length four elles and qwarter. An awter clothe blewe velvet powdred with fleurs of golde.

2. *Corporas Cloth.*—A cloth whereon the sacred Body of our Lord is consecrated. (*See* Corporal.)

3. *Pyx Cloth.*—A veil to hang over the pyx, when suspended, or for the carrying of the same.—A pyx clothe of sipers (cyprus), frenged with grene sylke and red, with knoppes, silver and gylt.

4. *Cross Cloth.*—A cloth or veil to cover the crosses in Lent. (*See* VEIL.)

5. *A Diaper Cloth.*—A finer sort of linen cloth to cover the altar.—Item, a dyapre aulter clothe, marked in the mydds with a cross of sylke, of the length of 4 ells quarter.

6. *Holy Brede Cloth.*—A clothe to wrap the blessed bread in. This holy bread was a continuation of the antient Agapæ, and corresponded to the *Pain bèni* still retained in France.—A holy bred clothe of dyapre made doble, with a frenge at the ende, marked in rede silke with **X.**

7. Rich hangings for the choirs of churches, and for covering images in Lent,* are called cloths in old inventories.—"Hanging cloths for the choir, York Minster.—Item, two white pieces, with red roses. Item, twelve red pieces, with the arms of lord Scrope. Item, eight blue pieces, with the arms of N. John Pakenham. Item, one long and wide cloth for the choir on Good Friday. Item, one cloth of arras, to hang by the altar, late of King Henry VI. Item, one piece of tapistry, the gift of Mr. Thomas Pereson, sub-dean, to hang in the same place. Item, three *banquerers*, one white, one red, one blue. Item, the veil for Lent. Item, a blue buckram cloth, to cover the image of S. Peter, in Lent. Item, a blue buckram cloth, to cover the image of the Blessed Virgin Mary."—*Dugdale's Monasticon.*

From the inventory of Long Melford Church, Suffolk.—A cloth of Adam and Eve to draw before the high altar in the time of Lent, called the veil. At Jesus altar a cloth for Lent, painted with whips and angels; one cloth before the image of Jesus white. Three long cloths hanging before the Rood Loft, stained or painted with the dawnce of Powlis.†

From the will of Margaret, Lady Hungerford.—*Dugdale's Baronage*, vol. ii. p. 207.—"For the use of the Beauchamp Chapel, Salisbury Cathedral. Two curtains of linen cloth to cover the images with in the Lent, of ell broad cloth; two leves of bredth and three yards of length. Item, an hanging of linnen cloth to cover the pictures of the chappel in Lent time, round about, from the one arch to the other."

Parish Church of Faversham.—"In a cheste without the quyer dore, 26 old steyned clothes for to cover the images in the churche in Lente."—*Jacobs's History of Faversham.*

Coat. The name given in some old inventories to the embroidered mantles put on certain images on great Festivals.

"Coats belonging to our Lady. First, a coat for the good days, of cloth of tissue bordered with white."—*Long Melford Church.*

Cock. An image of this bird was placed on the summit of Church crosses, as an emblem of vigilance and watchfulness, (See SPIRE-CROSS) from a very early period. They were made to turn so as always to face the wind.‡ Hence the name of weathercock, which is now indefinitely applied to anything which points out the direction of the wind.

A cock, also, in the act of crowing, is introduced among the emblems of our Lord's Passion;

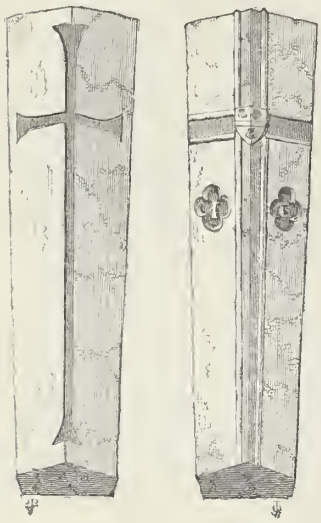
* According to De Vert, the custom of covering images during Lent, originated in the veiling of those of our Lord immediately after the gospel, on Passion Sunday, in allusion to the words, 'Jesus autem *abscondit* se,' and subsequently the practice was extended to all other images in the church. It is, without doubt, a most edifying custom, and a beautiful illustration of the grief of the Church at the solemn season immediately preceding the Passion of our Lord.

† The Dance of Death was often called the Dance of Paul's, on account of the celebrated paintings in the cloisters of that Cathedral in London.

‡ On the summit of the lead spire at the east end of Rheims Cathedral, is the image of a Guardian Angel, so contrived by the position of the image as to turn and face the storm; the same also existed at Chartres before the fire which destroyed the antient roof.

in allusion to the sin of St. Peter in denying his master.* Copper is the best material in which the images of Cocks intended for spire crosses can be made, the body rounded and hollow, the head and tail cut out of plate with strengthening pieces; the latter made to project so far as with the action of the wind to force the head round to face the point from which it blows. The Cock on the old spire of Rouen Cathedral was three feet eight inches in length, and weighed twenty-eight pounds.

Coffer. A small chest. Chests of this description were usually made in iron, most curiously and beautifully wrought with pierced metal work, laid over stamped leather, painted and gilt. They were frequently used for the reservation of Relics. See CHEST.



Coffyn, Coffin, Cofyn. A case of stone, or box of wood or metal. The term is now exclusively used in reference to the case for a corpse; but the term was applied occasionally to chests for vestments,† shrines for Relics,‡ and also to a pyx.§

Wooden coffins for the burial of the dead were usually made of the form shewn in the annexed cut,‖ with a cross on the lid, which was raised in the centre. The cross monumental slabs called Dos d'âne, were, in fact, but stone representations of the ancient coffins. Many of the coffins still made on the Continent are of this form and exceedingly simple in design. Nothing can be more hideous, than the raised metal work called *coffin furniture*, that is so generally used at the present time; heathen emblems, posturing angels, trumpets, death's heads and cross bones, are mingled together in a glorious confusion, and many of them partake of a ludicrous character. How very desirable would be a return to the simple cross of Catholic antiquity traced on the lid, with the initials or arms of the deceased in the centre. In this case the plea of expense could not be urged against the revival, as a coffin of this description would cost much less than those ordinarily made.

* In an old Ritual belonging to the Church of Holy Cross at Orleans, mention is made of a banner with the representation of a cock, that was borne on Palm Sunday and the Rogation Days, by the canons of the Collegiate Churches of St. Pierre en Ponct, and St. Pierre Puellier, who assisted on those days with the canons of the Holy Cross in the procession. *De Molcon*, 197.—Bosio, in his great work "Roma Sotterranea," at p. 644, describes a cock as an emblem of vigilance and repentance.

† "A sewte of white damask, lying in a cofyn, with 13 sheets to lay them in."—*Jacobs's History of Faversham.*

‡ "I will that there be set a coffin or chest, curiously wrought and gilt as it appertaineth, for to lay the bones of the said Saint in. Will of Richard Fouler."

§ "Item, I bequeathe to the said church a little round cofyn of silver, of the greatnesse of a sacryng bell. Will of William Bruges."—*Testamenta Vetusta.*

‖ In Strutt's Manners and Customs of the English, Vol. ii. p. 109, under the head Coffins is the following account:—"Stone coffins continued long in general use; but in the reign of Henry V. and VI. these stone coffins were made with necks, distinguishing the heads and shoulders. Large wooden chests or tombs were also in use almost from the time of the Conqueror, &c. Of the large wooden chests I have myself seen several very antient; and the covers to these chests are often elegantly carved with the effigy of the person therein buried. At Little Baddow, in the County of Essex, in the parish church, are the figures of two women carved on the covering of the chests (that are placed in niches of the church wall) wherein they were buried, which through age are both so much decayed, that the bones and remains of the bodies are to be seen therein under the covers."

Comb. Combs are frequently mentioned in inventories of church furniture, and sometimes were exceedingly beautiful in design; they were intended for the use of the officiating clergy before entering the choir.

Pecten inter ministeria sacra recensetur, quo scilicet Sacerdotes ac Clerici antequam in ecclesiam procederent, crines pecterent. Testament. Everardi Comitis, an. 837, apud Miræum, t. 1. page 21, De paramento vero capellæ nostræ ciborium cum cruce aurea; pectinem auro paratum unum concedimus. Testament. Riculfi Epis. Helenensis, an. 915. Pectenem eburneam unam, tabulas eburneas duas, &c.—*Du Cange Gloss. T.* 5. *p.* 314.

Dugdale's History of St. Paul's Cathedral.—Tres Pectines eburnei, spissi et magni, et tres tenues et usuales de ebore. Item unum Pecten eburneum pulchrum, de dono Johannis de Chishulle. Item duo Pectines eburnei sufficientes.

In a very curious history of the monastery of St. Udalric at Augsburg, printed in that city 1653, two ancient combs are figured at Plate XXV. They are thus described: Pecten S. Udalrici. Pecten S. Conradi.

Cope. A vestment like a cloak, worn in solemn processions; at Vespers; during the celebration of Mass, by some of the assistant clergy; at Benedictions; consecrations; and other solemn occasions. (See Plates II. III. IV. XLV. XLVI. XLVII. XLVIII.)

It is worn by the sovereign Pontiff, bishops, priests, and even clergy in the minor orders. It was originally a mantle to serve as a protection from cold or rain, as the word Pluviale expresses. It derives its name of Cappa from the hood which anciently pulled up and covered the head; and, in many early illuminations, even where ornamental copes are figured, *the hoods are real*, and hang loosely over the shoulders; the embroidered hoods, attached to the back *merely as ornaments*, are not older than the fourteenth century. In fact, the original cope differed but little from the Capuchin habit, and was used for convenience and protection. Copes were however ornamented with embroidery and jewels at a very early period; and, in the thirteenth century, they became the most costly and magnificent of all the ecclesiastical vestments. In shape, they now form an exact semi-circle (See Plate II.). Along the straight edge runs a band of embroidered work, called the orphrey, (see Orphrey, and Plates XL. XLI. XLII. XLIII. XLIV.) which hangs down from each shoulder when the cope is worn, and frequently contains a number of images in tabernacle work. It is fastened across the chest by a clasp, called a morse (*See* Morse). These were formerly of precious materials and exquisite design, jewelled and enamelled. The cope has suffered less deterioration of form than any of the sacred vestments, and the two great defects observable in the modern ones, are stiffness of material, and inappropriate ornament in the orphreys and hoods.

After the hoods became pieces of ornamental embroidery, they were exquisitely worked with imagery, and in a long procession, the hoods of the copes presented a complete succession of sacred mysteries. From the extracts of antient inventories, which I have subjoined, it will be seen what wonderful variety of design and richness of material were combined in the copes which formerly belonged to the English churches; and it is scarcely possible to think of their subsequent conversion into coverlets*

* 'Episcopos jam olim sacrificaturos capita pectere solitos tradit Durandus. Eius verba sunt: *Pecten enim propter ordinatam in incisionibus divisionem, discretionem significat, quâ intentio animæ adornatur, sicut capilli capitis pectine adornantur.* Et in fine. *Crinium igitur*, inquit, *manuum, facici ornamenta non sunt voluptatis oblectamenta, sed in figuram à Domino sacerdotibus legis iniuncta.*' (Rationale, lib. 4, c. 3.)—*Basilica S. Udalrici.*

† "Many private men's parlours were hung with altar cloths, their tables and beds covered with copes, instead of carpets and coverlids."—*Heylin's History of the Reformation, p.* 134.

or ashes, for the sake of the precious metals which they contained, without mingled feelings of grief and indignation. The following are selected from English Inventories.

Copes formerly belonging to the cathedral Church of Lincoln.—" Item, Two red copes, of the which one is red velvet, set with white harts, lying in colours, full of these letters, SS. with pendents, silver and gilt; the harts having crowns upon their necks with chains, silver and gilt, wanting fourteen crowns and chains; and the other cope is of crimson velvet, of precious cloth of gold, with images in the orphrey, set with divers pearls, having the Coronation of our Lady in the hood, having a Morse changed. Item, Five copes of red velvet, with Katherine wheels of gold; of the which three have orphreys of black cloth of gold, and the other two have orphreys with images, Katherine wheels, and stars. Item, A red cope of cloth of gold, with costly orphreys; having in the hood the scripture of S. Katherine, the tomb springing oil; having in the morse an angel bearing a crown; of the gift of Mr. *John Morton*, Archbishop of *Canterbury*, and Cardinal of *Anastasis*. Item, One other cope of red velvet, set with stars of gold and silver, with precious orphreys, containing the holy Lamb, with two angels bearing the head of S. John Baptist, having in the morse the arms of Mr. John Ruding, Archdeacon of Lincoln, with this scripture, *All may God amend*. Item, Six copes of red velvet of one suit, broidered with angels, having this scripture, *Da gloriam Deo*, with orphreys of needlework; of the which four have four Evangelists in the morses, and the fifth a lamb in the morse; of the gift of *Philip Lepiate;* and the sixth having a white rose, and an image in the morse, of the gift of *John Waltham, Custod. Sancti Petri*. Item, A cope of white cloth of gold of baudekin, with one good orphrey of blue velvet, broidered with images and tabernacles of gold, having in the morse a Lamb of silver, and in the hood the image of our Saviour. Item, Another cope of cloth of gold, having in the orphrey little images, birds, and roses set with pearls, and in the morse the Salutation of our Lady; of the gift of Mr. *John Worstep*, Canon of Lincoln. Item, A cope of white cloth of gold, of baudekin, having in the orphrey images and tabernacles, and in the morse T and S of gold covered with pearls,—ex dono Magistri Thomæ Southm. Archidiac. Oxon. Item, A cope of white damask broidered with flowers of gold, with an orphrey of blue velvet with flowers of gold, having in the morse an image of our Lady with her Son, with this scripture, *The gift of John Crosby, Treasurer;* and in the hood, the apostles bearing the body of our Lady. Item, A cope of cloth of gold, paled with blue velvet and cloth of gold, set with mansers and image tabernacles in the orphreys of needle-work, having the arms of *Sir Thomas Burgh*, Knight, in the hood the Resurrection of our Lord,—ex dono Thomæ Burgh, Militis nuper de Gainsburgh. Item, A cope of green velvet, broidered with lilies, having a good orphrey of needlework, with a morse having this scripture, *Memoriale Willielmi Marshal, olim Virgar hujus Ecclesie*, and in the hood an image of our Lady and the said William kneeling, bearing a wand of silver in his hand. Item, Two copes of cloth of gold broidered upon hemp, with divers stories of the Passion of divers Saints; one having an orphrey of yellow and red velvet, and lions of silver; and the other having blue and yellow velvet set with millets; ex dono Magistri Roberti Caderay, Precentor. Ecclesiæ Lincolniensis. Item, Two copes of green sattin figured, broidered with lillies, with costly orphreys of needlework; of the which one hath in the morse the arms of lord *John Chadworth*, and in the hood Cœna Domini; and the other hath in the morse the Salutation of our Lady, and the same in the hood. Item, Two copes of black satin, with orphreys of red damask broidered with flowers of gold, having in the back Souls rising to their Doom; either of them having in the hood an image of our Saviour sitting upon the Rainbow; ex dono domini Willielmi Cask."—*Dugdale's Monasticon*.

Copes formerly belonging to the Abbey of Peterborough.—" Imprimis, Eighteen of red tissew. Item, Two copes called the Burgons. Item, Three copes called the Golds. Item, Six copes of red velvet. Item, Three copes of red bawdkin. Item One cope of red damask. Item, Six copes of blue tissue. Item, Two copes of dun tissue. Item, Nine blue copes called the Roots.* Item, Five copes of blue

* These copes called the Roots, doubtless represented the root of Jesse, or genealogy of our Lord.

velvet. Item, Thirteen copes of blue silk, called the Georges. Item, Seven copes of blue bawdkin, called the Hindes. Item, Four copes of old black bawdkin. Item, Seven copes of satin of Cyprus. Item, Three copes of red silk. Item, Three copes of green silk. Item, Four copes of red needlework."—*Gunton's History of Peterborough.*

Extracts from De Moleon respecting ancient Copes used in France.

St. Martin de Tours.—Le Chaperon de leur plus ancienne chappe qui sert à Noël, à Pâques et à l'Assomption, est taillé en forme de capuchon, et se termine en pointe.

Notre Dame de Rouen.—Il y a encore deux anciennes chappes rouges que ont des chaperons ou capuchons pointus, que servent aux Fêtes Semidoubles des Martyrs aux premieres Vêpres, à Matines, et à la Messe, comme aussi à la Procession qui se fait aux grandes Fêtes avant le grand Messe. On sçait que ce chaperon ou capuchon se mettoit sur la tête.

St. Maurice d'Angers.—Les chappes ont le chaperon un peu en pointe; et les chasubles sont si amples, qu'elles ont bien cinq pied de largeur, et pour le moins autant de longueur, et ne sont qu'un peu échancrées par les bras.

St. Etienne de Sens.—Les chaperons des chappes ne sont pas ronds, mais un peu pointus, comme à la plûpart de celles de l'Eglise Cathedrale de Rouen.

St. Agnan d'Orleans.—A la grand Messe des Fêtes Annuelles tous étoient révétus de chappes.

Notre Dame de Rouen.—On faisait aux Fêtes solennelles la Procession avant la grand' Messe, et tout le Clergé restoit en chappes à la Messe.

Notre Dame de Rouen.—Aux Fêtes de Pâques, de Pentecôte, de l'Assomption, de la Dédicace de l'Eglise, et de S. Romain, tout le Clergé étoit en chappes à la Procession, et restoit en chappes à la grand Messe, où il y en avoit neuf qui étoient sur une même ligne au milieu du Chœur. Ils ne soint plus que cinq.

Copes were worn in choirs on great solemnities as marks of honour. Gerbert mentions that, in is day, several festivals were observed as *Festa quattuor capparum*, on which the invitatory at mattins was sung by four cantors in copes. Also in a MS. Ordo of the fourteenth century, still in use in the sixteenth, it is enjoined that at Mass or great feasts, the senior clergy assist in chasubles and the rest in copes. Copes were among the chief ornaments retained by the Anglicans on the revival of the Book of Common Prayer in the reign of Elizabeth, but although enjoined, were rarely used out of cathedral churches; and the wearing of them was one of the charges brought by the puritan party against archbishop Laud. Among the chapel ornaments taken out by Charles the First, on his journey to Spain, two copes are mentioned (Dodd's Church History, vol. v. 128). In a Procession of the Canons of St. George's Chapel, Windsor, given in p. 557 of Ashmole's Order of the Garter, they are all represented in copes with rich orphreys, and they are still used at coronations.

Georgius.—"*Cappa, cappa pluvialis, pluviale (scil. pallium).*—The word Cappa was known in France under the Kings of the Merovingian line, as Mabillon has shewn. In St. Isidore of Seville, *cappa* means a head-dress of women:—and *pallium* or *chlamys* is the name used for the cope. The ancient chlamys was fastened by a clasp over the right shoulder. In the last will of Leodbode, Abbot, A.D. 641, he bequeaths to the Church of S. Anianus 'two pair of sandals for the Mass, and two oralia for the Table, with COPES, and all things necessary, and two embroidered veils.' Of the cappa, there were many kinds, some worn by laics, some by ecclesiastics, some by the monastic orders only: and these are often confounded. The hood attached to some chasubles was called cappa. Such was the large white Paschal chasuble, called *Amphimalus.* S. Remigius, Bishop of Rheims, says in his will, A.D. 533, *To the Bishop, who is my successor, I bequeath my white Easter Vestment* (Amphimalum album Paschalem). This was the Processional vestment: the hood being a defence against the weather. S. Cæsarius, Bishop of Arles, is related to have given away his Casula Processoria to a poor man, that he might sell it, and with the price redeem a captive. We have accounts of copes, made after the Roman manner (cappæ

Romanæ) of silk of various colours, and richly ornamented, in the IX. and XI. centuries. In the churches of the Monastery of Centule, A.D. 831, among the sacred vestments are '*one chesnut Cope broidered with gold, and another of silk.*' Baldric, Abbot, A.D. 1079, wrote to the Countess Adela about a cope she had promised for his church;—'Et refer, O Domina, scribenti præmia cappam, *Cappam, quæ frigium rutilans circumferat aurum, Cappam, quæ gemmis amictum pectus honestet: Et cave, ne desit etiam sua fimbria cappæ.*' Where we have the *golden orphrey, the jewelled morse,* and the *appropriate fringe.* In an account of the miracles of St. Hugh, Abbot of Cluni, we read:—'Then William, King of England, sent to the lord Abbot and the Monastery, a cope nearly all of gold, in which nothing scarcely appeared but gold and amber, and pearls, and jewels: and all round the bottom edge hung golden bells. At the same time his Queen sent a vestment, worthy both of the giver and the receivers, for it was so massive, that it could not be folded.' There is frequent mention made in the ancient Roman Ordos, of the Cappa and Pluviale. There is a doubt about the time when it first began to be called Pluviale. The earliest instance known occurs in the Life of St. Odo, Abbot of Cluni, in which S. Martin appears in a Vision, vested in a *Pallium pluviale,* the same vestment which was more anciently called *Cappa:* a word, however, of wider signification, and variously applied.—Cappa, mantum, chlamys, and pluviale, are used indifferently to denote the ordinary dress formerly worn by the Pope, of a red colour; which was altered in its form after the residence of the Popes was changed to Avignon. There are numerous examples of the name pluviale, occurring about the tenth century. Besides being the dress of ecclesiastics of all orders in church functions, it was peculiarly appropriated to the Cantors on solemn occasions.

Honorius of Autun attaches many mystical significations to the cope. Rupert, Abbot of Tui, adds, 'We use this vestment on greater Festivals, looking to the day of the Resurrection, when the elect, having put off the flesh, shall receive two robes, viz. rest in the soul, and glory in the body.' In the fourteenth century, the words cappa and pluviale were synonymous. But of late, the *cappa* is distinguished from the pluviale or cope, and means a dress worn by some Chapters of canons, by bishops, cardinals, and by the Pope, both in choir and in other ceremonies.—Du Saussay, in his Panoplia, gives a good description of the cope as it is used at present; and there is no doubt that it is now exclusively a sacred vestment, and not allowed to be used except for church purposes."

The Cappa magna, at present used by bishops, is of a comparatively modern date. The antient cappa magna, was a cope of ample size, and richly embroidered, with a hood to pull up over the head, as was formerly the case with all copes. Gerbert, in his 'Vetus Liturgia Alemannica,' vol. 3, tab. VI.* VII. VIII. has figured three splendid cappas of the twelfth century, embroidered with gold, silver, and various coloured silks, preserved in the monastery of St. Blase, in the Black Forest. These copes are antiently covered with imagery, representing subjects from the Old and New Testaments, Lives of Saints, prophets, and martyrs, disposed in squares and circles, with foliated borders, and inscriptions in

* In the front is our Lord seated on a Throne, the four Evangelistic Symbols, also the Annunciation, the Nativity, the Offering of the Wise Men, the Baptism of Christ, the Betrayal in the Garden, the Scourging of our Lord, and the Crucifixion, the Creation of *Adam* and *Eve, Abel* slain by *Cain, Melchisedec* offering Bread and Wine, *Aaron* offering a lamb in sacrifice, *Abraham* entertaining three Angels, *Abraham* about to sacrifice his son *Isaac, Joseph* confined in the well, the Rod of *Aaron* budding, *Job,* with the inscription—'Scio quod Redemptor meus vivit;' *Balaam,* with the words 'Orietur stella ex Jacob;' *Joshua* and *Judas* (Maccabæus); the *Father* and *Mother* of *Samson,* with the inscription, 'Paries filium qui erit Nazareus Dei;' *Moses* and the Brazen Serpent, and *Elisha* raising the son of the Shunamite; *Naaman* washing in Jordan, and cleansed from his leprosy; *David,* with the Prophecy 'Reges Tharsis,' and *Solomon,* with an inscription:—also the four greater Prophets, *Isaiah* and *Jeremiah* together, with the following Prophecies—'Ecce Virgo concipiet et pariet Filium.' 'Sicut ovis ad occisionem ducetur.' 'Faciet Dominus novum super terram, femina circumdabit virum:' and 'Christus Dominus captus est in peccatis nostris.' Then *Ezekiel* and *Daniel* together, with the scriptures,—'Converti me ad viam portæ orientalis, et erat clausa:' and 'Cùm venerit Sanctus sanctorum, cessabit unctio.' The patron Saints of the Monastery with their names, Nicholas Blase, and nineteen others; there are also images of Apostles and the minor Prophets, with scriptures, round the lower border. This chasuble contains, in all, sixty-nine images.—*Description of Tab. VI.*

verse.* These subjects were so arranged on the copes that they appeared upright when they were worn.

It should be observed, that there was a marked distinction between the cappa choralis, or Quire cope, and the cappa pluvialis or Processional cope, the former being much richer in work and material than the latter, which was used in the weather. In a Council held at Treves, in 1238, it is ordered that when priests carry the blessed Sacrament to the sick, they shall be habited in an albe, or surplice, *or choral cope;* and if necessary, shall wear in addition, a *processional cope*, (*capa pluvialis*), which they shall take off on arriving at the house of the sick man.

Several antient copes are still preserved, among which the following are particularly deserving of notice:—one at Aix-la-Chapelle, in the sacristy of the cathedral, with small silver bells attached to the lower edge; this is traditionally the cope worn by Pope Leo the Third, at the consecration of the church, in the presence of the Emperor Charlemagne, assisted by 365 bishops. Three at Durham Cathedral, of the fourteenth century.† Three at the great church of Louvain, of the fifteenth century. Several at Spires of the fourteenth century. One of needle-work of the early part of the thirteenth century, formerly belonging to the nuns of Sion House, near London, now in the possession of the Earl of Shrewsbury; the hood is lost, the orphrey is entirely composed of armorial bearings, beautifully wrought; on the body of the cope is the crucifixion of our Lord, Saints Peter and Paul, St. Michael the archangel, St. Stephen and other Saints, in large intersecting quatrefoils. At St. Marie's College, Oscott, a cope of cloth of gold of the fifteenth century, with exquisite orphreys and hood of needlework. This formed part of a suit of vestments discovered in pulling down the old cathedral at Waterford; the other copes are in possession of the Catholic Bishop of that city. A cope of crimson velvet of the fifteenth century, embroidered with flowers, angels, &c. of English work, at Blackladies, Staffordshire. A cope of cloth of gold, at the Jesuits' College, Stonyhurst, said traditionally to have belonged to Westminster Abbey, covered with large roses and portcullises.

The authorities for the form and enrichment of antient copes are most numerous. Scarcely is there a single illuminated manuscript of any importance in which some beautiful example may not be found. In stained glass windows copes are often represented of the richest designs; but it is from the monumental brasses of ecclesiastics that the best and most available designs are to be obtained. Among them, we may particularly mention William Ermyn, rector, Castle Ashby Church, Northamptonshire: William De Rothewelle, Archdeacon of Essex, in Rothwell Church, Northamptonshire; in this brass the antient hood is distinctly shewn: Dr. John Blodwell, Balsam Church, Cambridgeshire: Dr. Walter Hewke, Cambridge: a priest in Bottesford Church, Nottinghamshire: a priest in the hospital of St. Cross, Winchester: William Langton, Lady Chapel, Exeter: a priest, Tattershall Collegiate Church, Lincolnshire.

In Dugdale's History of Old S. Paul's Cathedral, four brasses are figured, at pages 76 and 78,

* On the third cope the lives of S. Vincent, Bishop and Martyr, and S. Blase, Priest and Martyr, are represented in forty-six compartments: round the circles containing the latter, are the following verses:—

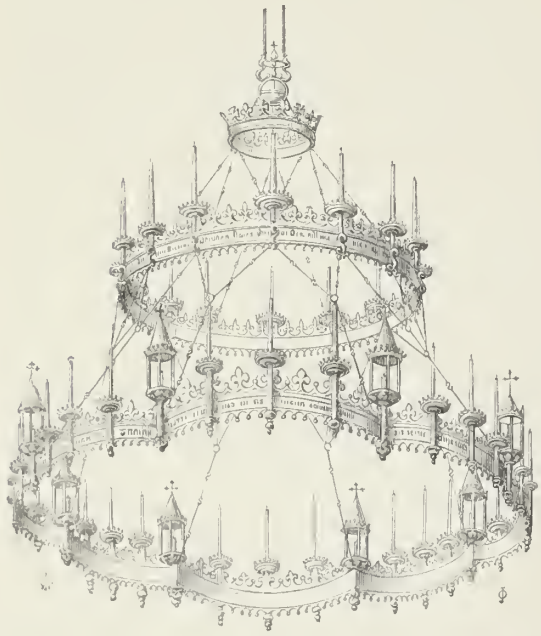
Ecce Deo gratus fit rector pontificatus.
Curat læsarum sanctâ prece membra ferarum.
Quærunt insontem; cingunt indagine montem.
De latebrâ tractus vincitur ut hostia factus.
Clarescit signis Blasius factisque benignis.
Hic ope divinâ trahitur de gutture spina.
Quis non miretur quod reddere prædo tenetur.
Judex horrendus non est justo metuendus.
Fustibus atteritur famulus Christi quia scitur.
Carcere servatur, cui judex dira minatur.
Femina devota fit justo sedula tota.
Nescia mens flecti constans stat in ordine recti.
Hostia fit grata caro pectinibus lacerata.
Doctorem verum sequitur cœtus mulierum.
Cæduntur dirâ mulieres præsidis irâ.
Ecce cruor fusus dulces cœli capit usus.
Mente manet tutus duro custode solutus.
Hic non terretur, nec verba superba veretur.
Per vitam mundum premit, ut Petrus maris undam.
Quod petis implebo, rata sint tua vota jubebo.
Est decollatus charis pueris comitatus.
Hic victor fortis recubat post debita mortis.
Has pro te Christe pænas lætus tulit iste.

† These were used during the celebration of the communion as late as the last century.

which were antiently in the floor of that glorious church; they were laid over the graves of Dr. Roger Brabason, Dr. William Worsley, Dr. John Newcourt, and an unknown ecclesiastic. All these are habited in copes, with rich orphreys ornamented with tabernacles and imagery.

Sum of the above.—The name cope is derived from cappa or hood.* Originally the cappa choralis and the cappa pluvialis were distinct, the former being much more ornamented than the latter. Afterwards the name pluviale was indefinitely applied to all copes, whether processional or choral. Choral copes were richly ornamented as early as the eighth century. The hoods originally lifted up over the head; flat ornamental hoods are not older than the fourteenth century. The early ornamental hoods were pointed at bottom. Copes were worn by all the assistant clergy in choir on great feasts. Festivals were sometimes distinguished by the number of copes used. All cantors were habited in copes, when officiating. The Cappa magna† worn by bishops at the present time was originally a large cope. It resembles the ancient copes only in respect of its hood, the long train being of comparatively modern introduction. The rich copes belonging to the English churches were nearly all pillaged and destroyed in the reign of Henry the Eighth and Edward the Sixth. Copes were ordered to be used at communion in the Book of Common Prayer; but this rubrick was rarely observed. Copes were worn by all orders of clergy (*See* Acolyte).

Corona. A crown or circlet suspended from the roof or vaulting of a church, to hold lighted tapers on solemn occasions.



There was scarcely a church in antient times which was not provided with a corona, richer or plainer in design, acccording to the wealth or dignity of the foundation. Sometimes they were formed of triple circles, which, when filled with tapers, produced a pyramidal form of light. The number of tapers in these coronas was regulated according to the solemnity of the festival, and at the solemnity of Easter the great corona which usually hung in the centre before the great Rood, presented a most glorious and lively emblem of the Resurrection.

De Moleon, in his account of S. Jean de Lyons, makes the following mention of the coronas formerly hanging in that church:—"Outre ce Ratelier il y a au Jubé trois Couronnes d'argent chargies du trois cierges chacune, et encore quelques autres cierges à Matines, que l'on éteint sur la fin des Pseaumes de Laudes, parce qu'il fait plus grand jour: comme on fait dans nos eglises sur la fin de Laudes des trois dernier jour de la semaine sainte." Also in the cathedral Church of the Holy Cross at Orleans, the silver lamp that hung in the choir had three crowns for lights. In Claude Malingre's Antiquities of Paris, printed in 1640, is a curious account of the lamps and lights formerly in use in the Church of Notre Dame, in which there is the following account of two large coronas. "Ils (Le Doyen et Chapitre) ordonnerent aussi que les deux *grandes roues de fer suspendues à l'Eglise* (contenant chacune cent cierges) seroient allumees le jour de la purification de Notre Dame."

* Some of the chasubles were provided with hoods. A vestment of this description was called amphimalus or amphiballus. *See* extract of Cope from Georgius.

† Cappa no longer signifies a cope, but a dress worn by certain canons, bishops, and cardinals. *See* extract of Georgius.

In Bezier's History of the City of Bayeux, among other costly ornaments pillaged and destroyed by the Huguenots in 1563, a great copper crown, covered with plates of silver for lights, which hung in the centre of the choir is mentioned.—*Proces verbal des ravages commis par les Protestants à la ville de Bayeux, en* 1562 *et* 1563, *p.* 7.

Symeon, Archbishop of Thessalonica, in describing the different sorts of lamps and lights used in the church, after proposing this question,—" Quid multiplex luminum ordo, vel duodecim cerei vel trifurcus, vel reliqui in Ecclesia accendendi significant?" replies; " Velut in cœlo, scilicet in templo visibili lumina, velut stellæ, sublimia coruscant. Et *corona* quidem, sive *luminum circulus* firmamentum, planetarumque zonas alia lucigera subindicant vasa, quorum quædam trifulgida sunt velut tricipites cerei, alia septilucernaria sunt propter gratiarum numerum: alia iterum duodenaria sunt propter apostolorum chorum, eorumque medius quidam sublimior est in magni luminis Christi Jesu signum." From this it appears that coronas were suspended in the Greek churches, having a different mystical signification according to the number of tapers: a triple light for the three Persons of the most Holy Trinity; seven for the Gifts of the Holy Ghost; twelve and a centre, our Lord and the Apostles.

The finest example of a corona now remaining is at Aix-la-Chapelle, suspended in the octagonal part of the Cathedral. It is very early, being of the time of the Emperor Frederic, who offered it in honour of the Blessed Virgin. The plan is composed of eight segments of circles; in the centre and at the intersection of each is a richly ornamented lantern with plates of crystal; those in the centre are in the form of quatrefoils, and those at the intersection circular. The bottom of these lanterns are engraved with images of our Lord and many saints, in a fine style of Byzantine art, and pierced to allow the light to penetrate. Between every lantern are three cups and prickets for tapers, with crystal knops resting on a rich brattishing of pierced and engraved metal work, under which is an inscription running entirely round the corona. The whole number of standing tapers is forty-eight, besides sixteen crystal lanterns. The chains by which this magnificent corona is suspended are richly chased and engraved, and the whole is worthy of this celebrated church in the days of its greatest glory. In the account of Canterbury Cathedral by Gervase, the Monk of Dover, a gilded corona holding twenty-four tapers is mentioned as hanging in the centre of the Choir.

Du Cange.—" In the life of St. John, Abbot of Gorze, occur these words:—*I say nothing of the coronas hanging from the vaulted roofs with such dazzling brilliance.* The following inscription was placed on a corona in the church of Mentz:—Cujus in æde sacrâ rutilans micat ista corona Ad lumen turbæ, vel decus ecclesiæ. With respect to their number, the author of the History of the Bishops of Verdun, says of a certain Bishop:—*He so adorned the church of St. Marie with coronas, that if you touched any one of them, all the rest moved.*"

Georgius on silver coronas.—" Coronas were chandeliers of a circular form, in the shape of a crown, full of lights, suspended from the vaulting of churches. We will mention first an ancient notice we find in the Charta Cornutiana, of *four silver coronas, with their chains, and eight dolphins.* S. Gregory also mentions these coronas with dolphins and lilies.—Lib. i. Epist. 71. In the life of S. Benedict of Anianæ we read that in the church of his monastery, *before the altar hung seven lamps . . . . . In the choir hung the same number of silver lamps in the form of a corona, on which basins are fitted, and being filled with oil gave light to the church on principal feasts, by night as well as by day.* In the beginning of the ninth century, there were in all the churches of the monastery of Centule *two golden coronas.* Over the altars of St. Saviour, St. Riquier, and St. Marie, (ap. Dacher. tom. iv. p. 467,) were three ciboria formed of gold and silver, from which were suspended three *coronas,** one from each, formed of gold and ornamented with jewels, with golden crosses and divers other ornaments. Also in the same churches were seven silver coronas, and seven of copper gilt. In another church of St. Riquier were *five altars adorned with gold and silver, and one silver corona.* St. Ansegisus, Abbot of Fontenelle, A. D. 830, offered to the church of his monastery *a large and handsome corona of silver, with its lamp of silver.*

* These coronas were not intended for lights, but were suspended as symbols of honour over altars. *See* CROWN.

Conrad, Bishop, in the Chronicle of Mentz, says,—*There was a large corona hanging in the choir, similar to that which still hangs at St. Alban's, and one in the middle of the church, and three other smaller ones before the Altar of St. Martin, all of silver, worked most artificially.*"

Corporal. A white linen cloth laid on the altar, and on which the sacred Body and Blood of our Lord are consecrated.

According to the present custom the corporals are not more than about eighteen inches square, but anciently they covered the whole top of the altar, as the whole of the altar breads for the communion of all the faithful, which amounted frequently to a great number, were laid on them. The words of the old Roman Ordinals are decisive on the matter. "Tunc venit Subdiaconus ferens supra calicem corporale id est sindonem, quod accipiens Diaconus, ponit super altare à dextris, projecto capite altero ad Diaconem Secundum, ut expandant." Again: "Diaconus accipiens corporale ab Acolyto, alio se adjuvante, supra altare distendant; Quod utique linteum ex puro linio esse contextum debet quia sindone munda Corpus Domini legitur involutum in Sepulchro *et tantæ quantitatis esse debet, ut totam altaris superficiem capiat.*" The use of these large corporals declined with the frequent Communion of the people; but in the thirteenth century Durandus, in his Rationale (liber iv.), mentions some churches of his time, in which the corporals covered the altar; and even De Moleon, who wrote in the last century, describes the use of the corporal in covering the chalice instead of the pall, to have been retained at Rouen, Orleans, Lyons, and other great churches in France.

If the ancient discipline of consecrating at the Mass all the breads required for the communicants were revived, the corporals would require to be much larger than are made at present; but the Blessed Sacrament which was formerly reserved only for the sick, being now equally kept for the Communion of the people, it may happen that only a single host be consecrated at a mass where several hundred communicate. At the High Mass, according to the present rubric, the deacon in the middle of the Creed goes to the altar, spreads the corporal, and returns to the priest. This practice originated in the absolute necessity of having the corporal extended ready to receive the offerings which were laid on the altar immediately after the Credo.

The expression of a Corporal oath, originated in the ancient custom of swearing solemnly on the Corporal cloth, containing the sacred Body of our Lord. In Plate XXVIII. of Strutt's Regal Antiquities, is a representation of the Earl of Northumberland swearing fidelity to King Richard; the Earl is in the act of touching the Corporal, which is extended in the centre of the altar, with one end turned up and covering the Chalice.

Durandus.—"While the priest washes his hands at the Lavabo, the Deacon spreads the corporal upon the altar. It must be of pure linen, and consecrated by the Bishop. The Body of Christ was wrapt "in a clean linen cloth" for his Burial.—St. Matt. xxviii. 59. The corporal is so folded that the ends do not appear: in which is contained a figure of Christ's Divinity, having neither beginning nor ending. The corporal is, in some churches, of an oblong form. The corporal is not allowed to be touched or washed except by those in Holy Orders, or who have a faculty from the Bishop."

Durantus de Ritibus.—"The corporal is called often *palla*, as being the covering of the altar. S. Donatus complains against the Donatists, that they had stript the palls from the altars, and washed them as if they were polluted. And Victor of Utica, in his first book on the Persecution of the Vandals, reproaches Proculus with having had the impiety to make his ordinary clothes of the sacred palls; and records, that he was shortly after carried off by a frightful disease."

Corporal Case. A case of silk, velvet, or cloth of gold, frequently embroidered with sacred imagery, in which the corporal cloth (See Corporal) is kept and carried to the altar (See Plate ii.).

These were exceedingly rich in design and material, as may be seen by the following extracts:—

From the Inventory of Lincoln Minster.—"Item, Seventeen corporass cases, three of them boxes,

and seventeen corporasses, beside fifteen contained in a long painted chest, with arms afore written. Item, A corporass with a case, of the gift of Lady *Alice Fitz-Hugh.* Item, A red case with one corporass with pearls, of the gift of the wife of *Robert Eland.* Item, A corporass with a case, with the Nativity of our Lord of the one side, with the arms of *Sir George Tailboys* on the other side. Item, A corporass case, and the corporass of gold pyrled, and crimson velvet."

From the Inventory of S. Paul's Cathedral.—" Una capsa magna breudata ex scutis ad corporalia, cum cruce ex literis. Item, Alia capsa breudata cum Majestate ex parte una, et undata cum floribus ex alia cum corporalibus. Item, Alia capsa breudata ex scutis, ex parte una, et undata cum floribus ex alia cum corporalibus. Item, Alia consuta de serico ex scutis, cum corporalibus. Item, Alia breudata ex Crucifixo ex una parte ad Altare Beatæ Virginis cum corporalibus."

Long Melford Church, Suffolk.—" First, Ten principal corporasses, of which five one was of the gift of Mr. John Clopton, and other of the gift of my Lady Clopton; the third, the gift of Mrs. Court; the fourth, the gift of Mrs. Catherine Foxmere; the fifth the gift of Mrs. Jane Clopton. One corporas belonging to S. Ann's Altar; another corporas to Jesus' Altar; another corporas to John Hill's Altar; another corporas to S. Edmund's Altar; two corporasses belonging to the Altar of our Lady Chappel; two corporasses with their cloths of crimson velvet, embroidered with gold; a corporas case, with the Resurrection upon it, embroidered with images of gold inwardly. *All these belong to the High Altar.* —Other corporasses in the custody of the Chantry priest."

S. Mary Hill, London.—" Item, a corporass case of nedyll work, the bakside purpill velvett, and a fine corporas therein, with semys of gold, the gyfte of Mrs. Julia Roche."

Walberswick Church, Suffolk.—" In the loft over the porch, eleven corporace cappes.* In the vestry two corporace cappes, one with a kerchief, another without."—*Nichol's Illustrations of Antient Times.*

Formerly belonging to the parish Church of Faversham.—" In the Tresory, A corpas casse of red clothe of golde, with a corpas in it. Item, A new corpas, crossed by the provision of the vicar. In the Venestry, A corpas case of cypres, lyinge in a cheste. It. A corpas casse, with Mary and John, and a corpas in it. It. Two corpas casses of black damask, with two corpas in them. It. A corpas casse of dunne damask, with byrdes of gold, and a corpas in it. It. A corpas casse of white nedyll worke, and a corpas in it. It. A corpas of crimson damask on the one side, and the other side of black fustyan, with a branch browdered, and a corpas therein. It. Two red corpas casses, both with hindes of golde, and two corpas in them. It. A corpas of red and grene, with ihc crowned, without a corpas. It. A grene corpas casse, with two black grypes, and a corpas therein. It. A corpas casse of sylke, cofirwise, without a corpas."—*Jacob's History of Faversham.*

Adam Sodbury, fifty-third Abbot of Glastonbury, amongst other presents which he made to the church of his monastery, gave three pair of corporals, with cases for the same, the first of them gold, with the image of our Saviour on one side, and the Crucifix, Mary and John on the other; and two red, with castles and leopards.

Coster. A name given to hangings for the sides of an altar or choir.

Inventory of S. George's Chapel, Windsor.—" Imprimis, Duo Costers panni magni de velvetto, pro principalibus diebus, rubei et viridis coloris, cum magnis imaginibus, stantibus in tabernaculo. Item unus (coster) pannus magnus de velvetto purpureo broidato, cum Boterflies et cum uno parvo ejusdem sectæ. Item, Unus magnus (coster) pannus de velvetto purpureo, cum diversis armis operatis in quatring. compas, cum uno parvo panno ejusdem sectæ."—*Dugdale's Monasticon.*

* This word must have been intended for *Cases.* In many of the churchwardens' accounts and old English Inventories the words are mis-spelt, even allowing for the orthography of the period.

Crewetts, small vessels of glass or metal, to contain the wine and water for consecration at the Altar.

These have succeeded to much larger vessels for the same purpose, which were used while the faithful received the Holy Communion under both kinds, and to the still earlier Amæ and Amulæ in which the wine was offered by the people (see CHALICE). Some of these large crewetts were in use when De Moleon wrote his 'Voyages Liturgiques,'* at Tours, Rouen, &c.

In Dom Felibien's 'Histoire de L'Abbeys de S. Denis,' Plate III. of the Treasure, he has figured a pair of crewetts which formerly belonged to the Abbot Suger: they are of crystal, mounted in silver gilt, and set with precious stones. The body of the crewetts should be made of crystal, glass, or some transparent substance to enable the celebrant to distinguish readily between the wine and water; and this is positively ordered by the existing Rubrick, although few crewetts at the present time are made in accordance with it; and what is very singular, in the old English inventories they are generally described as of silver, whole or parcel gilt. In the list of crewetts belonging to St. George's Chapel, Windsor, we find a pair described as of beryl:—"Item, duæ Phiolæ de Berillo, ligato cum argento deaurato de bono opere."

Crewetts formerly belonging to the Metropolitan Church of York.—"Item, two costly silver cruets gilt, of curious workmanship, set with precious stones; the gift of the lord *Walter Gifford*, Archbishop of *York*, weighing four pounds and two ounces. Item, two silver gilt cruets maide like swans, standing on a castle, partly enamell'd; the gift of *Thomas Arundel*, once Archbishop of *York*, weighing two pounds eleven ounces and a quarter. Item, two silver gilt cruets, with the images of S. *Peter* and S. *Paul*, engraved on the bodies of them, weighing two pounds, one ounce and a half. Item, two large silver cruets, formerly gilt about, daily us'd at the High Altar. Item, one silver gilt cruet, with an image on the top reading in a book. Item, another gilt silver cruet of the lesser sort, with two spouts. Item, two silver cruets gilt, with the letter M."

Crewetts formerly belonging to the Cathedral Church of S. Paul, London.—"Duæ Phialæ argenteæ quarum una deaurata, cum imagine, ponderis utriusq; xiiii^{s} ii^{d}.—Item, duæ Phialæ *Alardi Decani*, cum tribus circulis vineatis, quarum una deaurata, ponderis utriusq; xix^{s} vi^{d}. Item, duæ phialæ argenteæ costilatæ et deauratæ, cum alternis vineis, de dono *Henrici de* Wengeham, in cophinis de coreo ponderis utriusq; xx^{s}. Item duæ phialæ albæ argenteæ cum unico circulo vineato deaurato sine cooperculis, ponderis xiiii^{s}."

At Durham Abbey.—"Likewise there was pertaining to the high altar two great crewets of silver, containing a quart apiece, parcel gilt, and engraven all over; and two lesser crewets for every day, all of silver."—*Antiquities of Durham Abbey, p.* 12.

Georgius. "Next to Chalices and Patens, Crewetts come to be considered. Some of these served for washing the hands of the celebrant, others for the wine and water of the Sacrifice. A separate crewett for washing the hands of the celebrant and assistant clergy is most ancient. In an epistle of S. Isidore,

* *S. Gatien de Tours.*—Après que le prêtre est monté a l'autel, le diacre si l'Archevêque est au chœur lui porte le calice couvert seulement de la palle sans purificatoire, accompagné et precédé de deux enfans de chœur en tuniques, qui portent chacun une grande burette d'argent de la mesure d'un pinte, où sont l'eau et le vin, ces grandes burettes sont du temps qu'on communoit sous les deux especes.

quoted by Lanfranc, Abp. of Canterbury, the crewett and basin are specified, under the names of urceolus and aquæmanile.—Visconti (de Missæ apparatu) writes, that the two crewetts for the wine and the water of the Sacrifice are distinct from each other; the one called ama or amula, the crewett for the wine, and the other, scyphus, the crewett for the water: the material, silver or gold, and sometimes jewelled: and that anciently they were larger than at present, and more in number."

Anastasius often mentions crewetts (amulas) of gold and silver. Blanchini, (and after him Georgius), has figured two beautiful silver crewetts of great antiquity. One of these has on it represented, in embossed work, our Saviour surrounded by some of the disciples, and in the act of miraculously turning the water into wine. The other has upon it images of Christ, and some of the Apostles, also in another part, doves and the cross between them, and below near the foot, lambs, an emblem commonly used among the early christians. In former times the faithful brought their oblations of wine in crewetts, and these were received by the deacon, and the wine poured from them into the chalice. Vestiges of this rite remain in the Mass for the Consecration of a Bishop, and in that for the Canonization of Saints. For the Bishop elect offers two crewetts* (phialas) filled with wine: and in the Mass for the Canonization of Saints two small barrels, one silvered and the other gilt, are offered full of wine. Visconti relates that in his time a similar custom was still remaining at Milan, where the old Ambrosian rite was kept up: for that in the Metropolitan Church of Milan, certain aged men and women, habited according to their station and office, and called the *School of St. Ambrose*, presented, at the offertory, a crewett of wine and of water to the celebrant.

Crockets. Crockets are enrichments running along the sides of pyramidal and curved lines, generally modelled from vegetable productions, but occasionally animals and images are introduced. See Plate XVIII.

The most beautiful crockets consist of vine or other leaves, with a pointed or varied outline, which are either represented *doubled as lying on a ridge*, or extended *along the edge*. These latter are usually termed square crockets, but their type is the same as the pointed, only in one case the leaf is seen in profile, and in the other flat and open. The form of crockets may be very various, almost every sort of leaf or flower can be adapted to the purpose. Sometimes we have a succession of roses or pomegranates, as at Westminster; sometimes lilies, as at Magdalene College Chapel, and generally with some pointed reference to local circumstances. The examples given in the Plate are intended for the decoration of flat surfaces, such as glass, cloth, walls, &c. when both for consistency and for effect, the relief should be produced by outline and contrast of colour only, without shading, precisely the same as the crockets are indicated on the rubbing of a sepulchral brass.†

Cross. The Crosses used by the church may be classed in the following manner: 1. Altar Crosses. 2. Processional Crosses. 3. Roods on lofts. 4. Reliquary Crosses. 5. Consecration Crosses. 6. Marking Crosses. 7. Pectoral Crosses. 8. Spire Crosses. 9. Crosses pendant over altars.

Altar Cross.—Every altar is now required to be furnished with a Cross, and the image of our Lord Crucified. Super altare collocetur Crux in medio.‡ It does not appear, however, that this practice

* Instead of crewetts two small barrels are now used, the same as in the Canonization Service. Is it not probable that the second barrel is silvered on account of its originally containing water, and not wine?

† Rubbings of Brasses are generally capital models and authorities of glass painters and embroiderers, the whole effect being produced on a flat surface by *beautiful outline*.

‡ In the Ceremoniale Episcoporum.—" In medio candelabrorum locabitur crux prealta, et æquet altitudinem vicinorum candelabrorum, et crux ipsa tota candelabris superemineat cum imagine Sanctissimi Crucifixi versa ad exteriorem altaris faciem."

ALTAR CROSS.

commenced before the tenth century. The crosses were fixed on the top of the ciboria, which covered the altars, and without the Image of our Lord. During the middle ages each altar was furnished with a separate standing cross, with a foot, and the later ones had images of our blessed Lady and John on the sides.* The following extracts from antient inventories will give a perfect idea of the richness and ornaments of these crosses, and from which it will be seen that Relics of the Holy Cross were frequently encased within them.

Crosses formerly belonging to Lincoln Cathedral.—" Item, a Cross of crystal, with a crucifix, silver and gilt, with one socket and one knop silver and gilt, with arms of *England* and *France*, and other divers scutcheons, with a lamb in the back, and four Evangelists, silver and gilt, weighing forty-five ounces, wanting three stones, set in silver gilt. Item, a Cross silver and gilt, having four Evangelists, like men standing upon four lions in the foot, with one man kneeling, and a chalice in his hand, weighing thirty-three ounces. Item, a Cross of work, plated with gold without, with one little part of the Holy Cross, with divers stones of many colours, and pearls, weighing thirty-three ounces and half, with a foot copper and gilt, with a long Berull and other stones. Item, a little Cross, silver and gilt, containing part of the Holy Cross, like a cross, with four stones, in four corners, weighing half an ounce and a little more. Item, a double Cross flory, of gold and silver, standing upon a plain foot of four lions, containing part of the Holy Cross and relicks of *S. Machabeo*, *Alexander*, *Christopher*, and *Stephen*, and of the hair of S. Peter, and the relicks of *S. George* and *Innocents*, weighing ten ounces and half quarter. Item, a little Cross, silver and gilt, round in the head, standing upon a squared foot, with six stones red and blue, containing the Scripture in the back, *De ligno Domini Sancti Andrææ*, and in the middle of the cross a little cross, weighing one ounce and one quarter. Item, a Cross, silver and gilt, like a quatrefoille, containing a crucifix in the middle, with Mary and John at the foot of the crucifix; and at the right side of the crucifix an image of Abraham offering his son Isaac, and a lamb behind him, and an angel, wanting a wing; and on the left side the image of Abel and Cain, and in the height two angels, both of them having but one wing, having eleven stones blue and red, weighing seventy-three ounces and half."

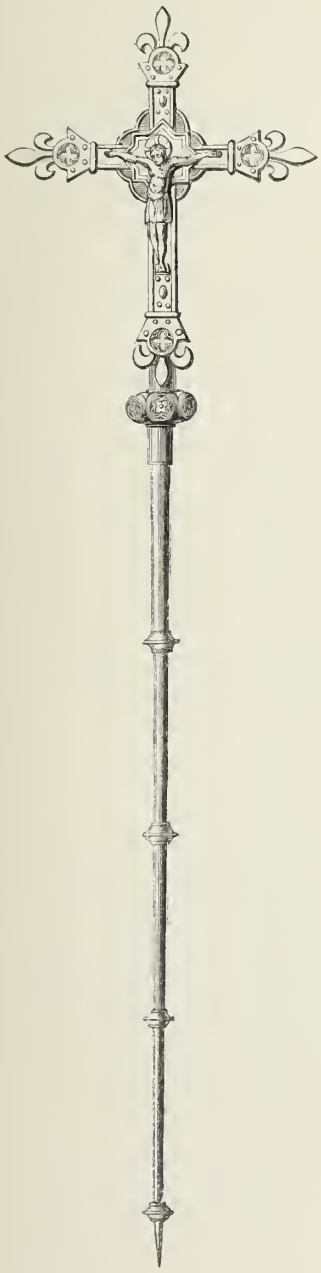
Crosses formerly belenging to St. George's Chapel, Windsor.—" Imprimis, una Crux nobilis, vocata Gueh in quâ deficiunt septem lapides diversæ; ejusdem generis illorum in eadem Cruce positorum, quorum sex iterum ponuntur ibidem et unus perditur. Et in pede ejusdem Crucis desunt undecim lapides Margaritæ; tres Smaragdi parvi in borduris. Item, deficiunt tres summitates pinnaculorum in illo pede. Item, una Crux de ligno Dominico, ornata Saphyris cum tribus imaginibus eburneis, stantibus super fundum auri, habens pedem aureum de plate, cum imagine cujusdam mortui resurgentis inter quem pedem et Crucem est unus Berillus, et aymellatus cum tribus imaginibus et uno pedo plano argenteo et aymellato. Item, unum Feretrum de Berillo argenteo deaurato, cum unâ Cruce et tribus imaginibus in medio; et passio S. Stephani de retro, habens in summitate imaginem Salvatoris obtu-

* In Nicholas Upton 'de Studio Militari,' are several plates representing the creation of a Knight of the Bath, in which an altar occurs four times, and in every case an image of our Blessed Lady and St. John is shewn at the base of the Altar Cross.

ratum Berillis, cum duobus angelis supra pedem, deferentibus dictum Feretrum intra manus eorundem, quorum ala unius deficit; alterius brachiû frangitur: et pomellum pinnaculi deficit super Crucifixum."

Winchester Cathedral.—"In the Body of the church a great Cross and an image of Christ, and *Mary* and *John*, being of plate silver, and partly gilt. Item, a Cross of plate and silver, and gilt, with an image over the iron dore, and the two images are but copper gilt. In the Sextre five Crosses of gold garnished with precious stones."

From the Inventory of York Minster.—"Item, a great gilt Cross with a silver foot, and on that foot a gold image, with the hands bound, like Christ, weighing eight pounds and six ounces. Item, a small gold Cross, with a piece of the Wood of our Saviour's Cross in the middle, and a silver gilt foot, weighing two pounds and six ounces. Item, a Procession Cross, with image of the Crucifix, three beautiful saphyrs set in the extremities, and a ballace at the top, weighing three pounds four ounces and a half. Item, a gilt Cross with a large diamond in the foot, and three great diamonds at the feet of the crucifix; the gift of Mr. Stephen Scrope, weighing seven ounces. Item, one large silver Cross gilt, with an image of the Blessed Virgin in a tabernacle at the lower part, and the image of Christ crucified, with Mary and John in the upper part standing upon four angels; the gift of Mr. John Newton, weighing eight pounds ten ounces. Item, two Crosses, with the image of the crucifix silver gilt of the same make, with the four Evangelists at the corners, of white silver, and two images of the Blessed Virgin Mary in tabernacles on the foot, standing on four lions; the gift of the said Master John Newton, weighing five pounds and three ounces. Item, a silver Cross gilt, with the images of Mary and John, with a round foot, and round nob between the foot and the crucifix, weighing two pounds and nine ounces. Item, a Procession Cross for the silver gilt staff for common days, weighing one pound ten ounces and a quarter. Item, a Cross of red jasper stone, adorned with gilt silver, with stones set in the wooden painted foot, the gift of *Master John Newton*. Item, a crystal Cross, with a beautiful foot well carved, weighing four pounds five ounces and a half. Item, a large Cross for the silver gilt staff, with flower de luces at the ends, which cross is full of wood; the gift of *John Lord Scrope of Ypsal*, weighing six pounds. Item, a great Cross, with the images of the Crucifix, St. Mary, and St. John standing on the foot, with the arms of Scrope."



PROCESSIONAL CROSS.

Processional Crosses.—Crosses were borne at the head of all solemn processions from a very early period. In the origin they were merely ornamental crosses, without the image of our Lord; subsequently the crucifix was introduced. In the fifteenth century the images of the Blessed Virgin and S. John were added on brackets. These crosses were frequently composed of the precious metals, enamelled and set with stones. The emblems of the four Evangelists were invariably introduced at the extremities, and occasionally subjects from the Old and New Testaments. The following extracts from Ciampini, and antient inventories, will fully illustrate their form, material, decoration, and use.

Ciampini.—"After Constantine had been commanded in a Vision by night, to make a standard after the likeness of the burning Cross which he had seen in the heavens at mid-day, he summoned artificers, the most skilful that could be found, and caused a precious Cross to be made, and enriched with gold and jewels; which cross was surmounted with a crown, inscribed with the monogram ☧ which letters the Emperor also wore upon his helmet. From the arms of the cross was suspended a purple banner, covered with precious stones and gold embroidery, glorious to behold. These particulars are taken from Eusebius in his Life of Constantine. From hence we may deduce three things: 1. When the faithful first began publicly to venerate the cross. 2. When the cross began to be carried before armies. 3. Why it was adorned with gold and precious stones. For the ignominy of the cross was changed to glory and triumph in public estimation; Constantine, by Divine Providence, so leading the way. Thenceforth the cross began to be carried in litanies and processions: and as the assembling of the people at the place and time appointed, was called Statio, so the cross used was called Crux Stationalis:—statio, properly signifying soldiers on guard, and hence, metaphorically the Church militant in prayer and watching. The custom of adorning crosses with jewels continued from this time. Charlemagne, among the gifts which he offered to the churches in Rome, presented to the Basilica of Constantine, a large jewelled cross, with violet coloured stones, which the Pope ordered to be used in litanies, according to the wish of the pious donor. The value of this cross caused it to be afterwards stolen. Pope Leo IV. caused another large one to be made in its place, of purest gold, adorned with pearls, and purple and green stones, in accordance with the ancient use of the Church of S. Mary Major, at Rome.

Benedict, Canon of the Church of the Vatican, in the beginning of the twelfth century, details many of the ceremonies then used with regard to the Processional Cross. He represents the sub-deacon Regionarius, as carrying the cross from the altar to the porch of the Church inclined downwards, that it might be kissed by the faithful; then afterwards in the procession, carrying it erect. Stational Crosses were large and sumptuous; others for less solemn processions and funerals, small and plain; as is still observed at the present day.

Fivizanius, in his treatise of the Custom of carrying the Cross before the Roman Pontiff, speaks of the stational cross which preceded the clergy of the Lateran Church in solemn litanies. He speaks of this as 'of a large size, covered with silver plates, representing passages in the life of our Lord and Saviour, and in the lives of the Saints: and so weighty, that it was carried only by men of extraordinary bodily strength.' This cross (as figured in Ciampini) has 1. The Crucifixion, with S. Mary and S. John, in the centre compartment. 2. The Eternal Father above, with the dove, the emblem of the Holy Spirit descending. 3. The creation of Adam. 4. The creation of Eve. 5. The giving of Eve to Adam. 6. The Tree of the knowledge of good and evil, not in a compartment. 7. God giving commandment to Adam and Eve. 8, 9, 10, 11. The gate of Paradise, the expulsion of Adam and Eve, the Cherubim guarding the way of the Tree of Life, and the departure of our first parents. 12. Noah receiving command to build the Ark from God, who is here designated by a Hand coming forth from a cloud. 13. Noah's Ark. 14. Jacob bringing savory meat to Isaac his father, and Rebecca standing near. 15. Esau returning from hunting. 16. Jacob meeting with the Angels of God.—Gen. xxii. 1.

On the reverse side of the cross are, 1. in the centre, Adam and Eve under the tree, in which is the Serpent. 2. The sacrifice of Abel and of Cain. 3. Cain slaying Abel. 4. Cain speaking with God, who is again represented by a Hand from above. 5. Abraham preparing to sacrifice Isaac. 6. Isaac blessing Jacob. 7. Jacob's ladder and vision. 8. Jacob wrestling with the Angel. 9. Joseph's dream of the sheaves, and of the sun and moon and eleven stars. 10. Israel addressing his sons. 11. Joseph seeking his brethren. 12. Joseph finds his brethren shepherding their flocks. 13. They strip Joseph of his coat of divers colours. 14. They thrust him into a well. 15. Reuben returning to the well and not

finding Joseph. These seem to be the subjects which illustrate this ancient silver Processional Cross, in the church of S. John.

A second Processional Cross belonging to the same church, (and figured also by Ciampini) is of a much later date, probably about A. D. 1450.—1. In the centre is the Crucifixion. 2. Above, the Resurrection, underneath which is a pelican. 3. At the extremity of the right arm of the cross the Blessed Virgin standing with another Mary. 4. Ditto of the left arm, S. John with two others, one a soldier. 5. At the foot of the Cross, the Entombment. Below is a silver plate covering a relique of the true Cross, with the inscription:—*De Ligno Crucis D. N. Jesu Christi.*

On the reverse side is seen—1 In the centre Christ sitting in the attitude of Benediction. In his left hand is an open book, with the inscription:—*Ego sum Lux mundi, Via, Veritas, et Vita.* 2. At the head of the cross S. John the Evangelist is figured, with his eagle, and a scroll with the scripture:—*In principio erat.* 3. On our Lord's right hand S. Luke, near whom is an ox and a scroll with the scripture:—*Fuit in diebus Herodis.* 4. On the left is S. Mark, whose scripture cannot be read, but is probably from the beginning of his Gospel like the others. 5. At the foot is S. Matthew, of whom the same may be said."

Processional Crosses formerly belonging to Lincoln Minster.—" Imprimis, a Cross of silver and gilt, with a crucifix in the midst, Mary and John standing on two branches, and flower-de-luces in every of the four corners, with the four Evangelists graven, weighing fifty-seven ounces; and one staff, ornate with silver, having a bowl and a socket of silver, containing two yards and a half, and one quarter and half. Item, two Crosses of one suit, plated with silver and parcel gilt, either of them having a crucifix, and four Evangelists of silver and gilt, both like, with two staffs lapped with silver, wanting the more part thereof, containing the length of every of them, two yards and half. Item, a great Cross, silver and gilt, with images on the Crucifix, Mary and John; and of the left part of the cross, wanting two flowers, and of the right part two flowers, and in the top three flowers; having four Evangelists in the four corners, weighing one hundred twenty-eight ounces, of the gift of William Alnewick; and a foot pertaining to the same, silver and gilt, with two scutcheons of arms, and a scripture—*Orate pro animabus domini Thomæ Bewford*, &c. And the said foot hath a base, with six images, the Coronation and the Salutation of our Lady, S. George, S. Hugh, weighing eighty-six ounces, of the gift of the said *William;* which said cross wanteth some little leaves, and divers tops of pinnacles; and a staff to the said cross, silver and gilt, with two . . . . . silver and gilt, with this scripture;—*Delectare in Domino*, weighing eighty-four ounces "—*Dugdale's Monasticon.*

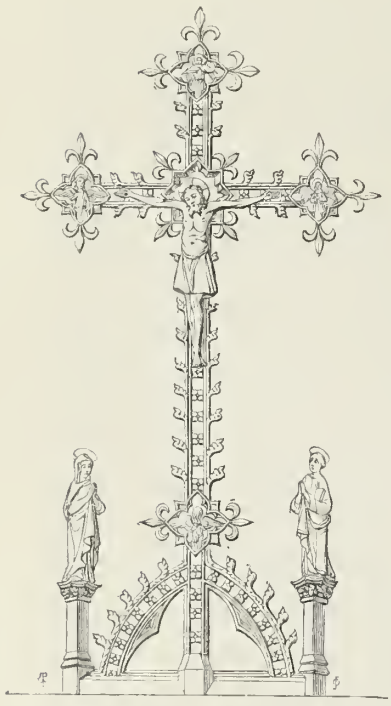
" There were also two Crosses to be borne on principal days for Processions; one of gold, and the staff it stood in was of silver, of goldsmith's work, very curiously and finely wrought, and double gilt, and the staff was of wood, of the same workmanship, and double gilt. Also there was another Cross of crystal that served for every day in the week. There was borne before the Cross every principal day, a holy water font, of silver, very finely engraved, and parcel gilt, which one of the novices carried."—*Antiquities of Durham Abbey.*

" Item, crux argentea deaurata cum ymaginibus Christi et Johannis. Item, 1 Baculus de-argenteus pro eâdem. Item, 1 Pes argenteus pro eâdem.* Item, 1 *Soket* † argenteus pro eâdem cruce."—From an inventory of the ornaments belonging to the chapel of Allsouls' College, Oxford, before the schism.—*Collectanea Curiosa, vol.* ii. *p.* 259.

In Lyndewode's Provinciale, lib. III, among the things required for a parish church, he mentions *Crucem Processionalem*, and *Crucem pro mortuis*, and the distinction is made on account of the cross used for the burial of the dead, being without a Crucifix or image. A great number of antient processional crosses are yet remaining, and some as of early a date as the twelfth century. They are usually made

* From this it would appear that this cross was occasionally used as a standing altar cross. † Knop.

of oak, overlaid with plates of silver or copper gilt and enamelled. The four Evangelists are represented either by emblems or images. The ends of the cross terminate in fleurs-de-lis. Between the staff and the base of the cross is usually a large knop with enamels. Most of the English processional crosses that have been preserved are of very late date, and exceedingly rude in execution.* They have all sockets for branches to hold the images of S. Mary and S. John, and seem to have been designed after one model. In Shaw's 'Dresses and Decorations of the Middle Ages,' two exquisite processional crosses of the fifteenth century are figured. A most elaborate processional cross of copper gilt, executed for Louis IX. is now placed on the side altar in the Abbey of St. Denis for an altar cross.



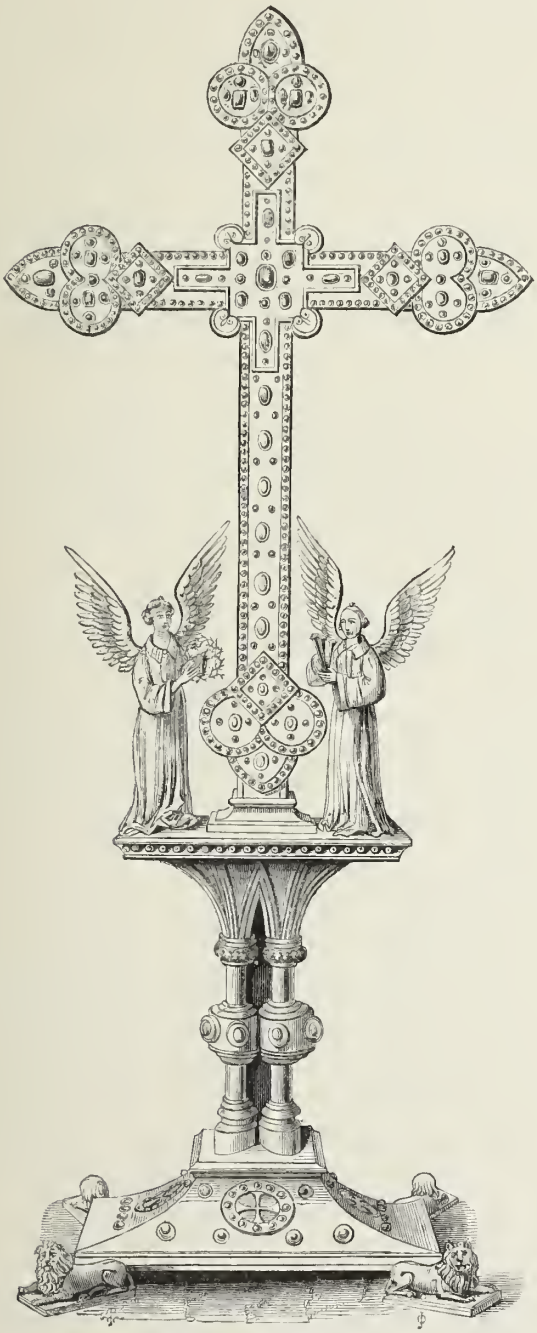
Roods. We now come to speak of those Crosses which were fixed on lofts or beams, between the nave and the choir of large churches, or the nave and the chancel of small ones. They are of great antiquity. Codin, who flourished in the fifteenth century, and wrote a history of Constantinople, describes a cross which stood over the jubé of St. Sophia's, made of gold,† enriched with precious stones, and provided with sconces for lights. Every jubé, or rood loft, was provided with a rich cross in the early times, but without the image of our Lord crucified. We have, however, proof that the image of our Lord was attached to crosses as early as the eighth century, for Anastasius, in his Life of Leo III., mentions that he made a cross of pure silver, which weighed seventy-two pounds, to stand in the middle of the Church of S. Peter the Apostle, and a Crucifix of silver for the high altar, which weighed fifty-two pounds. These Roods are found in the churches of both the Greeks and the Latins, and till within a comparatively late period not one church would have been found in France, Germany, or Flanders, without one. In many of the Flemish churches they are yet standing perfect, as at Louvain. In others, they have been removed within the last few years; and in several churches we find them fixed against the wall after the rood-loft was demolished, as at Hale, Lèau, Tirelemont, &c. They are usually carved in oak, and of the form and arrangement shewn in the cut. On the front, towards the nave, the emblems of the four Evangelists are placed in the quatrefoils, at the four extremities of the cross; towards the choir the four doctors. The images of our blessed Lady and S. John are invariably placed at the foot of the Cross, on carved pedestals and uprights to receive them, and the whole richly gilt and painted. I do not imagine, however, that these were found on the early Roods, as they were not attached to the processional crosses before the fifteenth century. Every church in England was furnished with a Rood previous to the reign of Edward the Sixth, when they were pulled down and destroyed by Act of Parliament. I conceive, however, that Roods were fixed on screens or beams. in the principal churches, long before the introduction of lofts to receive them. Rood-*lofts* are *most ancient in Cathedral and Conventual churches*, but in Parochial ones I am not aware of any example older than the latter part of the fourteenth century, and even these seem to have been additions to the fabrics in which they were placed. Regular rood staircases, in external turrets, on the sides of the church, or on each side of the chancel arch, and forming an original part of the church itself, are not older than the fifteenth century. That

* It is to be remarked, that no just estimate can be formed of old English art from the works executed in the fifteenth century. The desolating Wars of the Roses had such a debasing effect on the arts of Painting and Sculpture, that few of the images or decorations produced after that time are to be compared with similar works of two centuries previous.

† Probably plates of gold laid on wood.

the Roods were consecrated with the holy chrism is certain, but it is impossible to state the period at which this custom commenced.*

The orders of the Parliament respecting the destruction of Roods, on the accession of Queen Elizabeth, were so faithfully carried out, that in all the parochial churches of the land we have not one remaining; and on the Continent the love of innovation, and a false idea of improvement have been nearly as destructive, and rare indeed is it to find any of these edifying and majestic images of our Lord's passion, that formed so distinguishing a feature of the antient churches. The most perfect one I have ever seen is in the great church at Louvain,† but it must have been far surpassed by many of which only the fragments or the description remain.



RELIQUARY CROSS.

The manner in which the roods were fixed is deserving of notice; three chains were attached to the upper arm, and the two extremities of the cross, and fixed to iron staples in the stone arching over it, by means of which the cross was in a great measure suspended. These chains were exceedingly beautiful, being composed of long links, united by ornamented gilt knops or balls. In a picture by Van Eyck, in the gallery of Antwerp, in which the nave of a church is shewn in perspective, with the rood screen and loft, the cross is represented with the three chains. In several other early pictures, by the German and Flemish masters, the cross is shewn suspended in a similar manner; and there are few churches in the Low Countries where the three staples in the arch over the rood loft, to which the chains were formerly attached, are not still remaining.

Reliquary Crosses, as the name implies, are crosses intended especially for Relics. Those of the Holy Cross itself were most appropriately cased in rich crosses. These varied considerably in size, ornament, and material, according to the importance and magnitude of the Relics, and the means of the donors, as will be seen by the following extracts.

York Minster.—"Item, A gold cross with Relics, the gift of Mr. Stephen Scrope, once Archdeacon of Richmond, with a foot, one pound. Item, A

* In Hollingshed's Chronicle, Vol. II. p. 1121, is an account of the rearing of the great Rood in S. Paul's Cathedral, in the second year of Queen Mary, which, although written in a most irreverent spirit, fully proves the fact of the anointing with the holy chrism.

† The great Rood of S. Laurence's Church at Nuremberg is remaining, but it is not fixed on a loft, but on an arched beam stretching across the entrance to the choir. The whole cross is floriated, the extremities terminating in triple quatrefoils. The four outer ones contain Pelicans billing their breasts, and the eight others, angels with chalices.

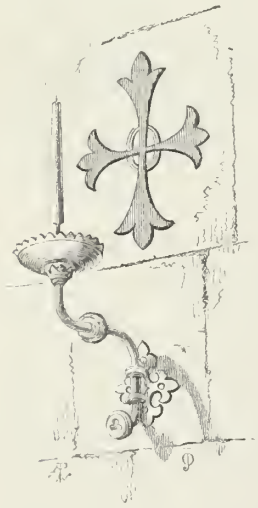
cross standing on six bases, having six angels on the pinnacles of the said bases, and two angels on the bases, holding in their hands the Relics of the chasuble or Vestment and shoes of S. Peter the Apostle, having white images of the crucifix, of the two thieves, with other images by the foot, and many precious stones, rubies and saphyrs, the gift of King Richard the Third."

Precious Crosses, containing relics, formerly belonging to the Abbey of S. Denis, near Paris,—"Croix d'or toute couverte de rubis, de saphirs, d'émeraudes et entourée de quantité de perles orientales, dans laquelle est enchâssé un morceau de la vraye Croix de la longueur d'un pied. Cette précieuse relique a esté donnée à l'Abbaye de Saint-Denys par Philippe Auguste qui l'avoit reçûë en présent de Baudouin Empereur de Constantinople. Elle fut estimée pour lors quatre cens livres; ce qui estoit une grosse somme en ce temps-là. Croix de vermeil dorè enrichie d'émaux, dans laquelle il y a du bois de la vraye croix. Elle est marquée aux armes de Jerosme de Chambellan qui sont d'argent party d'azur à la bande de gueule brochant sur le tout. L'inscription marque qu'il fit présent de cette croix la cinquantiéme année depuis son entrée en religion; *Hæc crux in sui monastici gratiam jubilæi à F. Hieronymo de Chambellan hujus cænobii magno Priore*, 1590."

These are also figured in the six plates of the ancient treasury of S. Denis, given in the work, 'Dom Felibien Histoire de l'Abbaye Royale de S. Denis.'

In the history of the royal Abbey of S. Germain des prés, by Dom Jacques Bouillart, are several plates representing the costly ornaments formerly belonging to the church, among which are several beautiful crosses containing Relics. In the History of the Monastery of S. Udalric, Augsbourg,* Plates XXVIII. and XXIX. represent some beautiful reliquary crosses which formerly belonged to that abbey.

Besides the crosses that were made purposely as receptacles for Relics, those worn round the neck, (*See* Pectoral Crosses) often contained sacred Relics, as did also many of the crosses which were placed upon the altars.



CONSECRATION CROSS

Consecration Crosses.—The crosses on the walls of a church, or those placed where the Bishop anoints them with holy Chrism during the consecration;† they are twelve in number, and are either traced in colour, as is shewn in the annexed cut, and is most usual, or they are carved in stone quatrefoils, or quatrefoils of stone, with floriated brass crosses. Of these latter sort we have some examples in England, as Salisbury Cathedral, and Uffington Church, Berkshire: and I am inclined to believe, from the fact of their being *outside* the church, that the external walls were antiently anointed in this country. The crosses at Uffington Church are exceedingly curious; the diameter of the quatrefoil is 1 ft. 7 in.: the brass work, as at Salisbury, has been wrenched out, but the form is quite perfect. A branch with a taper, as shewn in the wood-cut, is fixed before each cross, and the candles are lighted on the day of the consecration, before the Bishop enters the church, and burn till the conclusion. They should also be lighted on the anniversary of the dedication.

Marking Crosses are those crosses marked on altar linen, and

* This book, which is exceedingly rare, is of great interest. It contains fifty plates of reliquaries, many of them of the fifteenth century, and beautiful in form. Of course there is much of the bad taste belonging to the period at which the work was published, but still it is a most valuable work from the extensive variety of figured descriptions of church ornaments.

† Incepta Antiphona interim dum ipsa et Psalmus ac Responsoria prædicta cantantur, Pontifex cum mitra incipiens retro altare, et procedens ad eius dexteram inungit Chrismate cum pollice dextero singulas duodecim cruces in parietibus Ecclesiæ depictas, ad vnamquamque crucem dicens Sancti + ficetur, et cons + cretur hoc templum. In Nomine Pa + tris, et Fi + lii, et Spiritus + Sancti, in honore Dei, et gloriosæ Virginis Mariæ, atque omnium Sanctorum, ad nomen, et memoriam Sancti N. Pax tibi. Etperuncta qualibet cruce, mox accepto thuribulo illam incensat.—*Pont. Rom.*

church furniture to stamp them as being exclusively devoted to sacred purposes. (*See* Plates XIII and XIV.) Altar cloths and corporals have generally five, in reference to the wounds of our blessed Lord: Palls for the chalice, one of a large description. Towells for the use of altars, surplices, albs, amices, should all be marked by small crosses, stitched in coloured silk. Larger crosses should be worked or painted on banners, hangings, cushions, curtains, veils, &c. (*See* Plates XLIX. L. LI.) For crosses of chasubles and rich crosses for altar cloths, *See* the words Frontal and Orphrey, and Plates VIII. LII. LIII. LIV.

PECTORAL CROSS.

Pectoral Crosses.—A cross worn by bishops, suspended round the neck by a chain, and hanging, as the name implies, on the breast. This cross is now considered an emblem of jurisdiction; hence when any bishop enters the diocese of another, he wears the cross concealed.

Georgius, c. xviii. — "*Crux Pectoralis.*—According to most ancient custom, the Pope, when vesting solemnly, puts on him a pectoral cross, filled with Relics of the Saints. Pope Innocent III. says that the ornament of gold, worn by the High Priest under the Law on his forehead, has given place to the cross borne upon the breast by the Christian High Priest. These crosses were called *encolpia*, by the Greeks, from whom they appear to have come. For in the East it was the custom for all the faithful, but especially bishops, to wear the cross hanging from the neck. Rottradus, Bishop of Soissons, A.D. 863, declares of himself that he had been to the Council of Soissons, in his sacerdotal, meaning his episcopal habit, "bearing the Book of the Holy Gospels, and the Wood of the Holy Cross at my breast."

Nicephorus, Emperor, A.D. 811, sent to Pope Leo III., among other sacred ornaments, a golden pectoral cross, enclosing within it another cross, in which were some portions of the true Cross, disposed in a cruciform figure.

S. Gregory of Tours, relates, that he had extinguished the flames of a fire, on one occasion, by drawing from his breast a golden cross, in which were Relics of the Blessed Virgin Mary, the Apostles, and S. Martin. In Osborn's Life of S. Elphege, Archbishop of Canterbury, who suffered martyrdom A.D. 1012, mention is made of the dreadful deaths which befel his murderers: and how a priest, who had concealed the Pectoral Cross (Crux collaria) of the martyr came to an untimely end. Yet it is thought that the pectoral cross was originally worn by others as well as bishops, and that it did not constitute a part of the distinctive dress of a bishop. S. Thomas, in his Commentaries 'In libros Sententiarum lib. iv. 24, 3, enumerating the peculiar ornaments of a bishop, does not mention the cross. His words are — "Bishops add nine ornaments above priests, which are buskins, sandals, sash (succinctorium), tunic, dalmatic, mitre, gloves, ring, and pastoral staff; because they can do nine things which are above a priest to do, viz. ordain clergy, bless nuns, consecrate churches, suspend clergy, hold synods, consecrate the chrism, consecrate vestments, chalices, &c." Innocent III. followed by Durandus, gives precisely the same list, and says there are nine special functions of a bishop more than a priest. But from Durandus, it appears that in his time, viz. towards the end of the thirteenth century, the pectoral cross was worn by bishops, though not yet numbered among *exclusively Episcopal ornaments.* We nowhere find that the pectoral cross was delivered to bishops at their consecration. The prayers used at putting the cross on the neck, are found as early as the fourteenth century: and about this time appears to have begun the custom of reckoning the pectoral cross among the distinctive Episcopal ornaments."

On the Cross.—*Durandus.*—"The Cross was prefigured in the O. T. in various ways. The brazen serpent was one of these types, St. John iii. 14. Jacob crossing his hands, to lay them on the head of

Ephraim and Manasses, to bless them, another, Gen. xlviii. 14; so in Ezek. ix. 3, 4. "And he called to the man that was clothed with linen. . . . And the Lord said to him, Go through the midst of the city, through the midst of Jerusalem; and *mark Thau* upon the foreheads of the men that sigh and mourn for all the abominations that are committed in the midst thereof . . . . . Upon whomsoever you shall *see Thau*, kill him not," &c. And in the New Testament (Apoc. vii. 2.) S. John saw an angel "having *the Sign* of the living God," and saying: "Hurt not the earth, nor the sea, nor the trees, till we *sign* the servants of our God in their foreheads."

The four extremities of the cross are interpreted of the four quarters of the world, in which the doctrine of the Cross was preached: and other meanings have been attached to them by others. The Church arms herself with the sign of the Cross; and by this she triumphs over all the power of the enemy. In the Cross a profound mystery is contained: and in each of its parts: in the four pieces of wood, of which it was made, viz. the upright shaft, the cross piece, the piece under the feet, and the title; and so in the four nails, and in the spear, which is charity, and in the crown of thorns, which is penance.

As the Church is the army of Christ: so the trumpets are her bells, and her banners crosses. As the Blessed Virgin carried our Lord, so also did the Cross, in another sense. The Church celebrates two festivals in honour of the Holy Cross: the feast of the Invention,* which is the greater, and that of the Exaltation, which is the less of the two. The end of the Cross is glory: therefore at the end of most anthems concerning the Cross, is added, Alleluia. The Cross is placed upon the altar between two lights, because Christ is Mediator in the Church between two peoples, the Jew and the Gentile."

Georgius de ritu præferendæ Crucis, &c.—"The Cross is carried before the Pope, when he appears in public. Two kinds of crosses were used of old, for this purpose: one, the stational cross, for the Stations, and public litanies; the other, whenever the Pope appeared publicly in the city. There is a grand stational cross which precedes the clergy of the Lateran church to the stations, sculptured all over, with scriptural subjects, and requiring a man of great strength to carry it. Another of pure gold belonging to the same church was originally given by Charlemagne, and being stolen, was replaced by Pope Leo IV. Anastasius appears to make mention of seven stational crosses, for the seven parish churches of Rome. Those who carried the cross and lights, were called 'Bajuli.' The crosses were only allowed to be set down at the places of devotion, called the Stations: and none were allowed to carry them, except the appointed cross-bearers. Concerning the cross, which is carried before the Pope, when he rides through the city, an ancient notice occurs in Anastasius's Life of Leo IV., who 'repaired,' he says 'a golden cross: which cross, according to ancient custom was carried by the hands of a subdeacon before the horse of the Popes, his predecessors, and which, with God's help, he restored and adorned with gold, and silver, and jewels.' The Roman Pontiff granted to some Archbishops the privilege of having the cross carried before them. The Archbishop of Ravenna has his cross borne before him, not only within his own province, but to within three miles of Rome. But in processions for litanies, or to meet Bishops, Emperors, Kings, or any great personages, crosses were carried first, from the earliest times. It is reported of S. Thomas of Canterbury, that on one occasion, he entered the Parliament carrying in his own hand the cross that was wont to be borne before him: and refused to let any one carry it for him. Apostolical Legates have had the privilege of a cross carried before them, ever since the ninth century. Thomassin remarks, that in the eleventh century those Archbishops only who had the use of the Pallium, used the cross. S. Anselm, Archbishop of Canterbury, wrote to Samuel, Archbishop of Dublin, (Lib. iv. Epist. 28.) among other things desiring him not to presume to have the cross borne before him, as he had not the Pallium.

* Concerning the history of the finding of the True Cross, and the principal Reliques of the Passion still remaining, see 'De Corrieris de Sessorianis Reliquiis Passionis D. N. J. C.' The evidence for the finding of the Cross is ably summed up in the Preface to a late Oxford Translation of St. Athanasius.

'Further, I have heard,' says he, 'that you cause a cross to be carried before you in public; which, if it is true, I command that you do so no longer, because it appertains not save to an Archbishop confirmed by the Roman Pontiff with the Pallium.' This was the custom then. Afterwards, in the twelfth century, (as Thomassin, lib. ii. p. 1. c. lix. shews), this privilege of carrying the cross used to be obtained from the Metropolitans: and so, gradually, by the thirteenth century, the custom was for all Archbishops to have the cross carried before them. The third Council of Lateran, A.D. 1213, it is well known, gave to the Patriarchs of Constantinople, Alexandria, Antioch, and Jerusalem, in communion with the Holy See, the right of having the banner of the cross carried before them everywhere, except in the city of Rome, or in presence of the Roman Pontiff, or an Apostolical Legate bearing the insignia of his office. We have the custom of going out with crosses to meet the Relics of the Saints and also great personages, treated of by S. Gregory of Tours, in various places: and though Petrus de Masca thinks it began with S. John Chrysostom, at a time when the Arians kept nightly assemblies outside the walls of Constantinople, yet it is certainly of earlier origin; for S. Porphyry, Bishop of Gaza, had the cross borne before him in the beginning of his Pontificate, which was A.D. 396."

Stephanus Borgia de Cruce Veliternâ, 1780.—Chapter i.—v. "This Cross, belonging to the ancient Cathedral Church of St. Clement, at Veletri, is of gold, weighing eleven ounces, adorned with eastern pearls on both sides, and with five other coloured stones on the side which has the figure of our Lord, and on the reverse, an emerald under the Agnus Dei. The figures are all enamelled (*opere smaltito*) upon the gold, and inserted in a flat surface, which is a mark of the antiquity of the work. Pope Alexander the IVth is said to have presented this to the Church of Veletri, but at least to have consecrated it solemnly, and placed a portion of the true Cross within it, attaching also certain indulgences to it.

Chapter vi. On the front side is the image of our Lord crucified, inlaid in enamel, pierced with four nails, *i. e.* with the feet disjoined, with a cross in the nimbus round the head, without any trace of the thorns, with a support for the feet, (*suppedaneum*) no wound in the side, our Lord appearing as alive, with open eyes, long hair and beard; all which shew remote antiquity.

The covering which reaches from the middle to the knees, has a border round its bottom edge. For though it is not to be doubted, that our Lord was exposed upon the cross to the shame of nakedness, as the Holy Fathers teach, yet from a sense of reverence, part and sometimes the whole person is veiled, in representations of the Crucifixion, from the earliest times. The whole figure is seen vested, in a Greek pectoral cross, to be noticed presently, and other ancient examples. And S. Gregory of Tours relates that in his day, at Narbonne, our Saviour appeared three times in a dream to a priest named Basileus, ordering that the whole figure of a certain painting of the Crucifixion should be veiled: and that the Bishop accordingly ordered the picture to be hung with a veil: and in S. Gregory's time it was to be seen thus as it were clothed. (*Lib. I de gloriâ Mart.*) It may have arisen from this circumstance being known abroad, that the custom of clothing the figure entirely with a tunicle, was adopted. And if the Vision is to be deemed a true one, it would seem consonant to its direction to represent the figure of our Lord, even now, as vested in a cope, or tunicle.

Chapter vii. There is no title to the Velitern cross. And though the practice of adding the title to crosses be most common anciently, yet whether it was ever added in Hebrew, and in Greek, and in Latin, anciently, may be doubted. The Latins omitted the title more than the Greeks, who frequently, however, express it by signs, as $\overline{\text{IC}}$ $\overline{\text{XC}}$, and other abreviations of that form, recorded by S. John, *Iesus Nazarenus Rex Judæorum.*—S. John xix. 19.

Chapter viii. Among parallel instances of the absence of the title from the cross, may be adduced that of a Mosaic in the Church of S. Clement, at Rome, in which are represented twelve doves flying round the cross, signifying the twelve Apostles. In two other ancient examples, in the place of the title, a hand is seen extended from a cloud. Several other noted crosses are without the title.

Chapter x. On either side of our Lord are half-length figures, on the right, of the Blessed Virgin Mary, and on the left, of the beloved Disciple. This we find constantly both in Latin and Greek monuments.

Chapter xi. Our Blessed Lady and S. John are pictured not, as in modern and some ancient examples, in agonies of grief and distress; but in a manner more consonant to the description in the Gospel, "*There* STOOD *by the cross of Jesus his mother*," &c. — S. John xix. 25. On which S. Ambrose writes: "Stabat ante Crucem mater et fugientibus viris, stabat intrepida." (*Lib. de Instit. Virg.* c. vii.) And again: "Stantem lego, flentem non lego." There is a cross marked on the veil which covers the head of the Virgin. This indicates the feelings with which we should contemplate the sacred Passion of our Lord:—according to a beautiful inscription on a Book of the Gospels of the ninth century, now in the Vatican, under an embossed figure of the Lord crucified:—

+ Aspice pendentem, crucifigas in Cruce mentem.

Other figures of the Blessed Mother of God as standing by the cross, have the same cross on the veil.

Chapter xii. Some prefer to interpret this as a star. And ancient examples are not wanting, in which the whole vest of the Blessed Virgin is powdered with stars. Stella Matutina and Stella Maris are among her known titles in the church.

Chapter xiii. Our artist has not shewn the same judgment in the figure of S. John, whom he has represented as advanced in years: a contrary error to that which is observable in some cases, where we find S. John, as a young man still, writing the Apocalypse, or with the Gospel in his hand; whereas it is certain that he wrote both these, late in life. In an old ivory carving, preserved in the Collegiate Church of Friuli, having on it the Crucifixion with S. Mary and S. John on either side, over the Blessed Virgin, are engraved the words, M̄ EN FIL. TVVS, *woman, behold thy son*, and over S. John, AP̄ ECCE M̄ TVA, *Apostle, behold thy mother*. A similar instance in a Triptych is adduced by Buonarroti.—The Greeks also used the same sort of inscription.

Chapter xiv. So far is plain, relative to the Velitern Cross; but not so, now we come to the two half figures which are added, one above, and the other below the figure of our Lord, on the main stem of the cross. The upper one appears to be a bishop, with the tonsure large, a nimbus round the head, and three fingers uplifted in benediction. First, the absence of the title, in a case where *there is room* for it, is an argument that this cross is not Greek. Therefore it is probably not a Greek Saint. It may be observed, that the attitude of benediction, taken by itself, would not *prove* that an ecclesiastic was meant. The three fingers, however, so lifted, do indicate a benediction, or *salutation*, at the least.

Chapter xv. Anciently, only bishops gave the benediction to the people at solemn masses, and it was given not at the end, as now, but after the Lord's Prayer, just before communion. It was not till the eleventh century that the custom had become general for priests to give the blessing at the end of the mass. In the same century it was granted to some Abbots *to sign with the cross*, even out of the mass; a form of blessing before confined to Bishops.

Chapter xvi. Hence it appears that the figure on this cross, which is a work of the eighth or ninth century, is probably some holy bishop. In an old Syriac MS. of the Holy Gospels (to shew that the act of blessing was esteemed one of high dignity) the Blessed Virgin receiving the angel's Salutation, holds the right hand with three fingers uplifted as in benediction. The angel, however, having the same position of the hand, seems to shew that this was not meant as an attitude of blessing, but merely of speaking.

Chapter xvii. S. Firmus, martyr, is represented in the same attitude on the Diptych chasuble at Ravenna, which has been commented on by Maurus Sarti, Abbot of the Camaldolese convent.

Chapter xviii. Other examples of laics, in the attitude of benediction, are not unfrequent. The Emperor used to bless the people in the church of S. Sophia, signing them with the cross thrice; and to distribute the blessed palms even in the Church of S. Demetrius.

Chapter xix. To return to the act of benediction; on the above-named chasuble is represented S. Michael the Archangel, in the attitude of blessing. This is exceedingly rare for an angel to be depicted in this manner, as generally they have a wand, or reed, or sword, or spear, or labarum, or globe, or both these. On the whole, the act of blessing was ever considered as peculiarly belonging to the office of bishop. And that the figure we are considering is a bishop, is further confirmed,

Chapter xx. By the large tonsure.—In the first ages of persecution, as the tonsure could not be worn, ecclesiastics wore their hair shorter, and less trim than others. The tonsure was used in the fifth century, and ever after, though gradually decreasing in size.

Chapter xxi. The figure is in a common dress, a tunic, viz. and pallium or cloak; without chasuble or other priestly ornament; whence it may be conjectured, that *an Apostle* is meant. For the apostles are invariably represented in tunic and pallium, or with the tunic only; the tunic being sometimes enriched with purple bands, as also the tunics of Christ and of angels.

Chapter xxii.—The penula, or short travelling cloak, is not to be confounded with the pallium.—S. Peter is distinguished since the eighth century by a large pallium.

Chapter xxiii.—The large tonsure on the head of this figure indicates the Prince of the Apostles, S. Peter. From the sixth age, the opinion prevailed, that S. Peter introduced the tonsure. This opinion is mentioned by S. Gregory of Tours. S. Peter accordingly is often represented as tonsured after that date; and is to be distinguished by this mark among the other apostles. Thus in an ivory carving of about the eleventh century, in the Church of S. Ambrose at Milan, in which, among other things, is pictured Christ washing the Apostles' feet, S. Peter is clearly distinguished from the rest, both by his attitude of surprise and admiration, and by the ecclesiastical tonsure, which he alone is represented with.

Chapter xxiv.—And as in that example, so also in this of the Velitern cross, S. Peter is represented with the beard close shaven, according to the custom of the Latin clergy in the ninth century. The barbirasium is often spoken of in old monuments as distinguishing the clergy.

Chapter xxv.—The absence of the one, two, or three keys which usually designate S. Peter, may be ascribed to want of room or other cause.

Chapter xxvi.—S. Maximus says in one place, that S. Paul had the key of knowledge entrusted to him, as S. Peter had that of power. And there is reason to think they were sometimes represented together, each with a key hanging from his girdle.

+ *Abstract of a Treatise on an ancient Cross in the Vatican, by Stephen Borgia, Secretary to the Propaganda,* 1779.

Preface.—Among monuments of a religious interest in Rome, of which no engraving has yet been published, one of the most important is an ancient Cross remaining in the Vatican, belonging to the sixth century after Christ: and noticed by many writers.

Chapter i.—This cross is in length 21½ inches, in breadth 16½ inches; in shape '*patée*' at the extremities, which form agrees with the sixth century, and is found in some crosses still ancienter. The cross was first ornamented *after the conversion of Constantine.* The distinction made between the Greek and Latin form of the cross did not anciently exist: but both forms were used indiscriminately by Greeks and Latins. The Vatican cross is adorned with forty jewels on one of its sides, twelve more form a circle round a relique of the true Cross in the centre, and four more are added as pendents (*companulæ*), two from each lateral arm. The stones are topazes, carbuncles, emeralds, &c. The reverse side has five circular compartments; the middle one having an Agnus Dei, with a Majesty round the head, and bearing a cross, the upper and lower one containing an image of our Saviour, marked by the cross in the nimbus, the upper one with three fingers raised in benediction: the two side compartments bearing the

busts (προτομαὶ), the right one, of Augustus, and the left, of Augusta, his Queen. The cross is of silver plates (*laminæ*), gilt. The figures are beaten out in relief, like anaglyptic work. The middle circle of the front side, enclosing the precious fragment of the Cross, is of gold.

Chapter ii.—The Latin inscription on the four limbs of the front side of the cross declares it to be the gift of the Emperor Justin. The letters on the upper and lower limb of the cross are arranged horizontally, so that all the writing is legible, from the same point of view. The form of the letter Ā, with a line above it is found even earlier than the time of Justin: some of the letters are in a running-hand, among the rest which are of the old capitals: thus B is shortened into b, V rounded at the bottom into U, D written ↄ, after the Greek fashion. The inscription or title (*lemma*) is deciphered thus:—

Ligno, quo Christus humanum subdidit hostem,
Dat Romæ Justinus opem et Socia decorem:

which makes it probable that a Greek wrote it, and pronounced Socĭa, instead of Socĭa.

Chapter iii.—There were two Emperors named Justin. The elder reigned A.D. 518—527: the younger, A.D. 565—578. Several authors are of opinion that this cross was the gift of the elder, who gave many offerings to the Vatican; but strong reasons favour the opinion, that it was the *younger* of the two.

Chapter iv.—It was about the end of the fourth century, when Christians began to adorn with jewels, and various devices the cross of the Lord. One of the earliest ornaments used was the crown, an emblem of the reward of the saints: others were the lamb, the Symbols of the Evangelists, and afterwards half-figures, busts (προτομαὶ) of the Evangelists themselves. These were placed in compartments: and were thus introduced in needlework, or *painted* on vestments. These compartments are, in fact, round *shields* (scuta), with sacred devices on them. Other instances occur, in which the donors are represented on crosses in effigy, as well as by inscriptions. In the present instance, the hands uplift in prayer, both of Justin and his Queen, are worthy of notice. This attitude is still preserved by the priest, in the Mass. The form of crown and dress also is proper to the period. In both the figures of our Saviour, the beard is to be noticed. The nimbus, lumen, or μηνίσκον, contains the cross in its circle. Yet this crown is seldom found in the ancientest monuments. In the left hand of the upper one is the volume of the New Testament. The same is in the right hand of the other, with a cross in the left.

Chapter v.—We find our Lord represented on ancient monuments, not only in the manhood, which He has assumed, under the Gospel, but also in the form of the legal Lamb, the symbol of suffering innocence: and his both in the Latin and Greek Church. In the Latin Church the cross was often painted red, to denote the precious blood of our Lord. The Trullan Synod, after peace was established for the Church, recommended the adoption of the more open expression of our Saviour's human form on crosses, in preference to the legal type of the Lamb, (v. Labbèus Concil. tom. vii. Concil. Quinisext. can. 82.) After this we have a record of crucifixes, presented by Leo III. to the Vatican and Ostian Basilicas; but none of these early examples remain. The *public* use of the Crucifix appears to have grown up *by degrees* in the Church. At first the plain cross, then the Lamb at the foot of the cross, or in the middle, then both the Lamb and the half-figure (προτομὴ) of our Saviour on the cross, as in the instance before us, or the bust *alone* on the top of the cross, or in the middle, as in an enamelled cross at Ravenna (given in the frontispiece of the work): later, we have the entire figure of our Saviour, vested in a tunicle and pallium, placed on the cross, but not suspended with nails, but with the hands raised to Heaven, as in prayer: and at length, about the seventh century, the Saviour is represented in full, nailed with four nails to the Cross: in the earliest examples, by means of engraving, on crosses of gold, silver, and brass; afterwards by *painting* on crosses of wood, and at length by embossed work, more durable than any of the rest, and which is used at present.

Although our Saviour, as we believe, hung upon the Cross naked, yet out of reverence he was always represented on the crucifix as veiled from the navel to the knees. We may observe also, in addition to the four nails, and the support under the feet, that our Saviour was never represented as dead, or with the eyes closed, but as living, and speaking, and with the eyes open: the head sometimes covered with a crown, and at a later period, with a crown of thorns, as if dead on the Cross.

Chap. vi.—In the centre of the Vatican Cross is a considerable portion of the True Cross, surrounded with a crown of jewels. This was a very ancient device, to place crowns round crosses, which crowns were of gold, or silver, or jewels; or of laurel or other leaves. Hence may probably have come the custom of representing crosses in *circular compartments*, as on the walls of consecrated edifices, &c.

The portion of the True Cross contained in this Reliquary, must have come from that larger part of the Cross which Queen Helena left at Jerusalem, from which some portions came to Rome *before* the time of Justin the younger, and some others *since* his time. The present fragment is a thin lamina, and of a dark chesnut colour. It is certain, from ancient monuments, that the particles of the True Cross distributed among the faithful in early times, were generally very small.

Chap. vii.—This precious Relique of the Cross is exposed for the veneration of the faithful on two days in each year, viz. Good Friday, and Easter Monday. It appears the custom was introduced at Jerusalem from the first finding of the Cross, of presenting it to be adored by the people, every Good Friday. Yet by the time of S. Sophronius, Patriarch, who died, after the taking of Jerusalem, A.D. 639, the rite of the Salutation of the Cross on Good Friday was lost in that church. In the church of Constantinople it continued till St. Germanus's time, the beginning of the eighth century, after which we find no mention of it: though it *appears* to have been transferred to the third Sunday in Lent. A letter of St. Ambrose shews that the custom prevailed in the Roman Church in his day: which is confirmed by the Sacramentary of St. Gelasius, and the Antiphonary of St. Gregory. The ceremony, as it still continues in churches which follow the Roman rite, is as follows:—The crucifix covered with a veil is thrice shewn, and by the Bishop, or principal of the clergy, who ascends one step of the altar at each time of shewing it, is elevated on high, and presently after is adored on both knees by all, both ecclesiastics and seculars, who kiss it with most humble devotion, after the anthem has been sung:

Ecce lignum Crucis, in quo Salus mundi pependit, R. Venite adoremus.

Which most ancient prelude shews that originally a cross was used *without a figure;* and that, where it could be had, the very Wood of the True Cross was then solemnly offered for the veneration of the assembled faithful."—*Explicit liber de Cruce Vaticana.*

From the Notes.—Note (*a*) *p.* 6. It is certain that Crosses were anciently placed upon altars (Sozomen Hist. Eccl. l. 3, c. 3.). Yet at first, as in the fourth and following centuries, they were placed *high above* the altar, and are called Cruces pendentes, or pendulæ. Their chief place was the top of the ciborium, and in the golden or silver corona or regnum over altars, which was a covered canopy (panoclystum). From these canopies hung the Cross. Afterwards perticas were added to altars; and candles and the Cross was placed on these, about the tenth century.—*Note* (*c*) *p.* 8. The square and oblong form of the Cross belong indiscriminately to both the Greek and the Latin Church, during the early period. But the double and triple Crosses, called 'Patriarchal' and 'Jerusalem' Crosses, came originally from the Greek Church.—*Note* (*b*) *p.* 29. Before the tombs of martyrs, *crowns* of the precious metals used to be suspended, (v. Menolog. Basilii ad Jan. vi. and xxii.) and even before the tombs of Confessors. Mention is made of crowns placed before the tomb of St. Martin, and before the altar of St. Benedict.—*Note* (*a*) *p.* 35. All the books of the ancients are supposed to have been of 4to. shape.—*Note* (*c*) *p.* 37. There is a beautiful marble monument taken from the cemetery of St. Priscilla, on which, among other emblems, the Lamb is represented on a mountain, with a nimbus surmounted by a small Cross, and from the mountain beneath the Lamb, four rivers are seen to spring,—*p.* 37. In ancient

monuments, *the Lamb (Agnus Dei)* is represented as performing various miracles, as raising Lazarus from the dead, multiplying the loaves in the wilderness, as being baptized in Jordan, crossing the Red Sea, as lying slain upon an altar, (as in a silver paten at Forocornelia, with an inscription on it,) or as standing at the foot of the Cross, shedding blood from its heart into a chalice, which overflows into a neighbouring river, lastly, as pouring forth blood from its feet, in four streams, flowing over a mountain, but always carrying the cross,—sometimes with a ☧ marked in the forehead.—*Note* (*b*) *p.* 39. The early Christians appear to have *painted* the cross on their foreheads sometimes.—*Note* (*c*) *p.* 43. *Four* nails at first were used in representing the crucifixion. Yet some examples are adduced of three: as St. Anselm affirms to have been the fact.—*Note* (*a*) *p.* 45. The Greeks at first represented the Blessed Virgin Mary as carrying the Child Jesus *in her bosom*, afterwards both Greeks and Latins agreed in picturing the Child *in her arms*, (See examples in Du Cange, &c.) After the heresy of Nestorius and the Council of Ephesus, the custom of figuring the Virgin *with her Divine Son* became more common.

SPIRE CROSS.

8. Spire Crosses.—Every spire was surmounted by an ornamental Cross, surmounted by a cock. (*See* Cock.) These Crosses were composed of bars of metal, put together so as to offer the least obstruction to the wind, and at the same time, to produce a rich effect. At the foot of the cross is a globe to represent the power of the cross over the world. The present cross on the spire of Amiens Cathedral, was erected in the year 1529, and is an exquisite example of lightness and richness combined. Many others of the same description are still remaining on the churches of France, Flanders, and Germany.

9. Crosses pendant over Altars. — Both Georgius and Stephen Borgia mention the custom which prevailed during the early ages, of suspending crosses of precious metals, under crowns in the centre of the Ciboria, which were erected over the altars.

Crowns. For patterns of Crowns, see Plate xx.

Crowns have been variously applied in ecclesiastical ornament:—suspended as a mark of honour *over* images;* placed on the heads of images; suspended from the roof to hold lights, (*See* Corona); depicted over crosses, or monograms of the Holy Name, or of our Blessed Lady, (*See* Plates XLVII. LV. LVI. LVIII. LXIII.); suspended over the altar;† and placed on reliquaries.‡

The practice of offering precious crowns, to be fixed on images of our Lord and his Blessed Mother, is very ancient, and many of these were of most elaborate design. A crown, set with pearls and jewels, offered by Mary Queen of Scotland, is still preserved in the Treasury of Aix-la-Chapelle. Although, from the costly nature of their materials, few of these crowns have escaped the cupidity of sacrilegious times, we can still form a very perfect idea of their exquisite beauty by those which are represented in

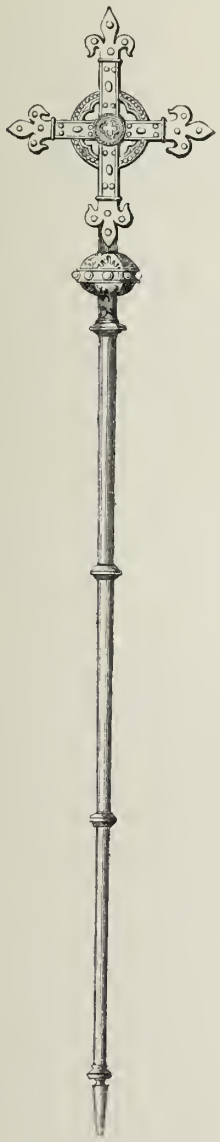
* See Ciampini's Vetera Monumenta, chap. xii. tom. 2. Also, an abstract of Stephen Borgia De Cruce Vaticana, printed under the word Cross.

† Anastasius, in Leo III., mentions that Charlemagne gave to the Church of S. Peter, in Rome, a crown of gold, enriched with pearls, to hang over the altar, and which weighed fifty-five pounds. Also, that Leo III. had a crown of gold, set with pearls, made for the chapel of S. Petronilla, in the Church of S. Andrew, which weighed two pounds three ounces.

‡ In Plate 42, of the History of the Monastery of S. Udalric, at Augsbourg, are two elaborate crowns, placed on cases of Relics, and several skulls, in the same work, are also surmounted with crowns.

the works of the Christian painters. The Gallery at Antwerp contains many examples, among which we may particularly mention a small picture by Van Eck, representing our Blessed Lady standing with our Lord in a church, and a canon kneeling before her. In the great picture of the adoration of the Lamb, by the same master (at Ghent), the crown on the head of our Lady is most beautifully designed, being a circlet of pearls and jewels, surmounted by lilies and points, terminating in radiant stars. This is the appropriate decoration for crowns intended for images or monograms of the Blessed Virgin; while the crowns for those of our Lord should have crosses round the circlet, surmounted by the arches and orb. Singularly enough, the present Royal crown of England, although hideous in form, (not being very dissimilar to a street lamp top,) has still preserved the emblems of our Lord and his Blessed Mother *in the crosses and fleur-de-lis which encircle it.*

Crowns formerly belonging to S. George's Chapel, Windsor.—Item, Tres Coronæ argenteæ deauratæ, cum diversis lapidibus preciosis ornatæ, viz. una pro beatâ Mariâ, et alia pro Filio, et tertio pro Sancto Edwardo; viz. in Coronâ beatæ Mariæ deficiunt quinque lapides: Et in Coronâ Filii deficit unus flos delicatus: Et in S. Edwardi deficiunt sex lapides, et quatuor knappes in bordurâ; et duo knappes majores argenti deaurati super flores delicatos."



CROZIER

Molani Historia Imaginum.—"Many ancient crucifixes have not a crown of thorns on the head. Some have a regal crown. There was a large and beautiful one at St. Gertrude's church, Nivelle, restored in 1438; another, of cedar, at Siroli near Ancona, has a kingly crown, and is thought by the people there to be the work of S. Luke. Another at Lucca, which is veiled, is thus described by Curtius de Clavis Dom.: 'The crown is of pure gold, worthy of so great a king. Above it are the Greek letters A and Ω. The nails also are given here: they are of silver covered with gold plates, and with the cross marked upon them.' By such an emblem it was intended to express that our Saviour is not in a metaphorical sense a king, but a true king—'King of kings, and Lord of lords,' 'of whose Kingdom there is no end.'"

Crozier. A *Cross* on a staff, borne by an Archbishop.

This has been often confounded by modern writers with the Pastoral Staff of a Bishop, which is quite dissimilar, being made in the form of a crook. The early Croziers were exceedingly simple, terminated only by a floriated cross. In Vol. I. of Shaw's Dresses and Decorations, an Archbishop is figured with a crozier of simple but beautiful design. The Crozier attached to the effigy of Archbishop Chicheley is exceedingly rich and beautiful in design. (*See* STAVES.)

Curtains. (See Plate LXX.) and also COSTER.

The antient altars were entirely hung round with curtains, suspended to metal rods fastened to the pillars which carried the ciborium (see CIBORIUM). These curtains were closely drawn in front from the Consecration till the Elevation, when they were opened; and to this the well known passage of S. John Chrysostom refers. "At the time, when you see the Veils and Curtains drawn back before the Altar, imagine to yourselves that you see the Heavens opened, and the Angels descending on the earth."—*S. John Chrysost. Hom.* 3, *on the Ephesians.*

In the lives of Popes Sergius I., Gregory III., Zachary, Adrian I., Leo III., Pascal I., Gregory IV., Sergius II., Leo IV., and Nicholas I., it is related that these Pontiffs caused curtains of precious stuffs to be made for the

churches in Rome, to hang round the altars, "in circuitu altaris tetravela octo, per altaris circuitum. Ciborium ex argento et vela serica circumquaque pendentia : vela de rhodino quatuor quæ Sacrum altare circumdant."

In the life of Stephen IV., by Willim, he relates that this Pope gave a curtain of linen, and three curtains of silk, to hang round the altar of S. Peter's. "Contulit in Basilica Apostolorum cortinam linteam unam. velothyra se rica tria in circuitu altaris."*

After the ciboria fell into disuse, the altar curtains were reduced to one at the back, called a Dosel, and a pair to hang at the sides. These were suspended either by rods projecting from the wall or reredos, or resting on detached pillars, generally made of brass, and erected by the sides of the altar : these pillars which originated in the four supports of the ciborium, no longer serving for the legitimate use, were often terminated with images of angels in brass, holding tapers, lit on solemn festivals.† Many of the great French churches restored these pillars and curtains in the seventeenth century, as will be seen by the following extracts from De Moleon.

S. Seine Dijon.—"Aux deux cotez de l'Autel il y a quatre colonnes de cuivre, et quatre Anges de cuivre avec des chandeliers et des cierges et des grands rideaux."

Notre Dame de Rouen.—See ALTAR, p. 19.

Abbaye de S. Ouen a Rouen.—"Le grand autel est assez simple, separé de la muraille avec deux rideaux aux cotêz, quatre piliers et quatre Anges dessus comme à celui de L'Eglise Cathedrale."

S. Etienne des Tonneliers, Rouen.—"Il y a aux côtez du grand autel deux grands rideaux comme à la Cathedrale."

In a series of questions and answers on the Liturgy of the Eastern Church, between the Sieur de Moleon and M. Philippe Gualyn, is the following passage relative to Altar curtains :—"Q. Are there any curtains on the sides of the altars?—A. Yes; two on the sides, and a third *before the altar*, as in the *French Cathedral Churches during Lent*,‡ and a fourth behind the altar: the curtain before the altar is only drawn back during the gospel; it is then closed till after the communion of the priest, when the people are called to communicate."

Before Louis XIV. conceived the pious but ill-judged thought of erecting a new high altar in Notre Dame at Paris, there were four pillars of brass, surmounted by angels of the same metal, to support the curtains. From the extract of the Procés Verbal, made on the demolition of the antient altar, given in the accompanying note,§ it will be seen that it was not only worthy by its decoration of the majestic edifice,

* Father Thiers, Sur Les Autels, 86, 87. Borgia observes, that the ciborium over the high altar in the cathedral of Veletri is now *open*, but was formerly *closed round* with curtains and veils, the marble columns having had iron rods with rings to them, from which veils depended, in order that the Holy Sacrifice might not be exposed to the gaze of every one ; in the same way as formerly the sacrarium or tribunal of churches was screened with curtains, which hung at the entrance of the presbytery. Anastasius often mentions these curtains of the canopy, in his Liber Pontificalis: they were generally purple, adorned with gold and embroidery, of various subjects, taken from Scripture or lives of the Saints. They were called Tetravela by Anastasius, as inclosing a square. Thus he relates of Pope Sergius I. that he gave for the altar in the Church of the Vatican, eight tetravela or curtains, four red and four white.

† From an inventory of the ornaments formerly belonging to the Cathedral Church of Aberdeen, taken in 1525. "Columnæ Æneæ. Quatuor columnæ, super quas effigies 4 angelorum portantium insignia Christi ; sunt enim super easdem columnas 10 candelabra ænea."

‡ See VEIL.

§ Le Mercredi vingt-neuf Avril mil six cens quatre-vingt dix-neuf, on commença à travailler à la démolition de l'Autel. On ôta d'abord les quatre pilliers de cuivre qui étoient aux quatre coins de l'Autel, sur le haut de chacun desquels il y avoit un Ange de pareil metail, ensuite on défit le devant du Contretable de l'Autel qui étoit fermé à deux serrures, et on ôta le bois qui étoit autour du même Autel. Le Contretable qui avoit quatre pouces ou environ de profondeur, étoit plein de grands et de petis trous faits exprès, qui marquoient qu'on y mettoit autrefois quelques plaques ou embellissemens de métail qu'on y attachoit : et il y avoit des chiffres depuis *un* jusqu' à *vingt-huit*. Le grand Autel étoit composé de cinq pierres de taille, à l'une desquelles, qui comprenoit tout le devant, il y avoit treize petits piliers joints par des ceintres à la gothique, et de deux autres pierres aux deux côtés qui avoient de petits pilliers semblables.

in which it had stood for ages, but entitled to the greatest veneration for the many sacred Relics which it contained. In its demolition, and the substitution of a wretched Pagan design, by way of *an improvement*, we may readily discern the existence at that period, of the same vile and degenerate spirit which so increased within a comparatively brief space of time, as to exalt, *on the same spot*, a common prostitute, as a goddess of Reason, of which some of the distorted and posturing angels of the new altar were not a very inadequate type.

The old English altars were all provided with curtains.

S. Mary Hill, London.—"In the appareyle for the hygh Aulter. Item, the curtens of russet sarsynett, frenged with sylke. Item, two curteynes of white sylke to the same; two blew curteyns frenged; two curteynes of grene sarsynett, frenged with sylke, blue, grene, yellow, and rede; two curteynes of red sarsynett, and whyght payned, and frenged with sylke."—*Nichols's Illustrations of Ancient Times.*

La pierre de derriere avoit une ouverture d'environ dix-huit pouces de haut sur douze de large, avec une petite porte de fer en treilles, qui étoit maçonnée. On a trouvé sons le grand Autel, fait en forme de tombeau, une pierre cube d'environ un pied; et dans la pierre de dessus au milieu sur le devant un petit tombeau de plomb avec son couvercle de même; long d'environ quatre pouces sur deux de large, dans lequel étoient cinq ou sex petits ossemens, quelque morceaux de linge et d'étoffe de soie quelques petits ornemens et un autre petit morceau d'étoffe de soie à l'antique broché de petites fleurs d'or; avec une petite boëte de bois, grosse comme le bout du doigt, dans laquelle on n'a trouvé que des cendres, et rien qui pût designer de quel Saint elles etoient. Tout le cuivre qui servoit à porter la Châsse de St. Marcel avec ses quatre colomnes, et celui de la suspension, a été brisé et mis en pieces, n'ayant pû être conservé à cause du fer et du plomb qui étoient dedans. La Châsse de St. Marcel de vermeil d'oré, faite en forme d'Eglise, avec deux bas côtés couverts de fleurs de lis ciselées d'applique dans des compartimens à lozange dont les enfoncement sont de lames d'or, enrichie tout atour de plusieurs figures d'or representant la vie du Saint, et de vitrages d'or émaillé, avec un grand nombre de toutes fortes de pierres precieuses; etoit placée derriere le grand Autel sur un plac de cuivre, soutence de quatre colomnes aussi de cuivre d'environ quinze pieds de haut. 1° La Châsse de St. Gendon Evêque. 2° La Châsse de St. Severin de Paris. 3° Une Châsse dans laquelle se sont trouvées des Reliques de plusieurs Saints. Dans la même Châsse s'est encore trouvée une boëte d'ivoire, où sont trois fioles de sang de martyres, un morceau de cilice et des linges ouvrés. 4° La Châsse de St. Germain Evêque de Paris; dans laquelle s'est trouvée sa soutane de laine de couleur de musc, à laquelle il manque une manche entiere; sur la doublure du bord d'en bas de la même soutane sa sont trouvés écrit sur un petit parchemin ces mots en lettres gothiques, *C'est la robe Saint Germain.* Cette soutane est de fil mêlé de laine, de la grandeur et de la figure d'une aube moyenne platte. Une manche en a été coupée. Il y a de petits lizerets de fil blanc de haut en bas de chaque côté, et un lizeret aussi blanc simple autour de poignet. 5° La Châsse de St. Justin martyr, representé en devant en bas-relief; portant sa tête. 6° Une Châsse dans laquelle se sont trouvés plusieurs ossemens des compagnes de sainte Ursule. 7° Une Châsse marquée d'une Croix de Lorraine en relief, dans laquelle s'est trouvé un procés verbal, faisant mention de toutes les Reliques ci-devant énoncées, du corps de St. Lucain, et d'autres Reliques de plusieurs Saints exprimées dans le même procès verbal. Assés proche du Crucifix étoit une figure de Pierre en bas-relief, representant Pierre de Fayel à genoux, le visage tourné vers le Crucifix avec cette Inscription au bas. *Maistre Pierre de Fayel Chanoine de Paris a donné deux cens livres pour ayder à faire ces histoires pour les nouvelles voirrieres qui sont sur le Ciær de ceans.* Ensuite de en tournant du côté du Revestiaire étoit une figure de pierre en bas-relief, representant la sainte Vierge portant le petit Jesus qui tenoit en sa main une colombe et devant elle etoit en relief à genoux la figure de Guillaume de Meleun Archevêque de Sens et auparavant Chanoine de l'Eglise de Paris, precedé de son Portecroix aussi à genoux, aïant une soutane rouge, et par dessus un surplis long à manches fermées; tous lesquels bas-reliefs étoient sur une seule pierre de taille d'environ quatre pieds de haut sur trois de large, placée dans œuvre à environ quatre pieds de terre sous la representation du martyre de saint Etienne, qui étoit en personnages de pierre isolés: et sous les bas-reliefs sur la pierre étoit gravée cette inscription. *Noble homme Guillaume de Meleun Archevêque d'Sens, a fait faire cette histoire entre ces deux piliers, en l'honneur de Dieu, et de monseigneur saint Estienne.* Et au coin d'enbas de cette pierre, étoit un grand écussion *d'azur, à la croix d'argent cantonnée de quatre crossillons d'or adossés, qui est de Sens; écartelée de Meleun ancien, qui est de gueules à 9 bezans d'or,* 3. 3. 3. *au chef cousu de sable, à la croix d'argent latine, brochant sur le tout.* Cette pierre étoit fermée par dessus de deux battans de porte de fer à petits quarrés, fermant à clef. Il y avoit autour du Chœur les histoires de l'Evangile et des Actes des Apotres en statues de pierre isolées avec des Inscription gravées au bas; et au dessous étoient en petits bas-reliefs les histoires de la Genese, avec pareilles Inscription gravées au bas.—*Sauval Histoire et Recherches des Antiquités de La Ville de Paris, vol. I.* 373, 374, 375, 376.

From the inventory of the ornaments formerly belonging to All Souls' College, Oxford.—" 2 curteyns, de blodio serico; 2 curteyns, cum armis regiis; 6 curteyns de tartarano albo; 2 longæ curtinæ albæ cum floribus aureis; 2 curtinæ rubeæ."—*Collectanea Curiosa*, Vol. ii. 264.

For the High Altar, York Minster.—" Imprimis, Three pieces of white baudekin, wrought with gold flowers wove in it, with two curtains. Item, three pieces of red baudekin, with flowers wove in them, and two sarcenet curtains. Item, three pieces of blue cloth of tissue, with arms, and two sarcenet curtains. Item, three pieces of pale tissue, with two curtains of pale red sarcenet. Item, two pieces of white velvet, one of them with a crucifix, the other with the Salutation of the Blessed Virgin, with two sarcenet curtains. Item, two pieces of red velvet, with crowns and stars, and two curtains. Item, a piece of blue sarcenet, with the images of the Crucifix, Mary and John, stained, with two curtains. Item, two pieces of white linen cloth, with a red cross for Lent, and two curtains."

Durham Abbey.—" At the end of the high altar was a wand of iron fastened in the wall, whereon hung curtains or hangings of white silk daily."

Parish Church of Faversham.—" Item, two curteyns of tawny changeable sarsanet, frynged with white and grene sylke. Item, two curteyns of purpill sarsanet, frenged with sylke, white, purple, and yellow, at the nether ends. Item, two olde curteyns garded with tawney sarsanet, with panes of white linen cloth, with grete roses therein steyned."—*Jacobs' History of Faversham.*

For a further account of Curtains,—see Veil. Cloths.

Cushions. Pillows and cushions were used for kneeling upon, and also to raise the missal, when used at the altar. In the former case they were termed Pulvinaria, or Quissini; and in the latter, Auricularia, (from the same root as the French Oreiller).

From the Inventory of the ornaments formerly belonging to the Collegiate Chapel of S. George, Windsor.—*Monasticon Anglicanum.*—" Quissini. Item, duo Quissini de blodio velvetto, broidato cum Cartis et armis S. Georgii in medio dispositis. Item, duo Quissini rubei, de Camocâ. Item, duo Quissini virides de panno serico. Item, duo Quissini glauci coloris. Item, duo Quissini de panno serico, valde debiles, adaurati cum Griffonibus habentibus alas nigras. Item, unus Quissinus de velvetto rubeo.

" Auriculares.—Item, unum bonum Auriculare de blodio sameto, broidato cum duabus Aquilis aureis dispositis in medio ejusdem; et diversæ armæ diversorum Dominorum, ex utraque parte earundem dispositæ, et broidatæ, cum tali scripturâ, *Jhesu est timor meus.* Item, unum Auriculare, de panno adaurato, cum imaginibus operatis in Lozingis. Item, duo Auricularia pro Missalibus in Altari supportandis."

S. Paul's Cathedral, London.—" Pulvinar S. Edithæ de panno de Ciglatum. Item, duo Pulvinaria de nigro sendato breudata, cum quinque scutis, vineis et rosis, de dono *Rogeri de la Leghe.* Item, unum pulvinar de nigro sendato, cum ymagine majestatis breudata ex parte una, et ymagine beatæ Virginis ex parte altera, de dono *Johannis* Episcopi. Item, unum pulvinar de nigro sendato, cum flosculis et literis breudatis, de dono ejusdem. Item, pulvinar de rubeo cendato, cum scutis, avibus, flosculis, et vineis breudatis, de dono ejusdem. Item, pulvinar magnum de rubeo sameto, quod fuit beati *Hugonis.* Item, pulvinar magnum de panno varii coloris et operis, quod fuit Episcopi *Rogeri.* Item, unum pulvinar breudatum, ex parte una avibus, et piscibus, et bestiis, opere pectineo, et ex alia parte flosculis, aurei argenteique coloris. Item, unum pulvinar consutum de serico scutelato, de dono Willielmi de Monteforti, Decani. Item, duo pulvinaria antiqua breudata. Item, septem alia consuta de serico, et duo de panno inciso, et unum opertum de Ciglatoun, et unum opertum de albo filo, nodato, de quibus omnibus fiant Pulvinaria convenientia ad cathedras ministrantium in Choro; et de quinque istorum facta fuerunt duo pulvinaria magna ad Cathedras."

Inventory of York Minster.—" Pulvinaria in Vestibulo cum aliis. Item, longum pulvinarium de *Blod Damask.* Item, unum longum pulvinarium de blod serico cum ramis. Item, sex pulvinaria

de viridi satteyne figuratis cum le troy-foiles. Item, tria pulvinaria de Bawdekyno serico. Item, quatuor veteres pulvinariæ de blod serico ex uno latere et viridi de Welvete ex alio. Item, unum pulvinarium de rubeo le Worsted longum et aliud minus. Item, unum pulvinarium de le Bawdkin. Item, quatuor pulvinaria de scarlet."—*Dugdale's Monasticon.*

Hospital of the Holy Trinity, Beverley.—" Item, auriculam panni cerei virid."—*Poulson's Beverlac.*

A cushion of velvet, embroidered with arms of S. Cuthbert, to lay the cross upon for the adoration on Good Friday, is noticed in the Antiquities of Durham. It is proper to remark, that in cushions intended for kneeling or sitting upon, and especially the latter, all emblems of a peculiarly sacred character, such as the monogram of the Holy Name, the Agnus Dei, &c. should be avoided. A diaper of foliage work is the most suitable for the purpose.

Dais. A covering or canopy.

When the ciboria fell into disuse, the altars were protected by a canopy of cloth of gold, or silk, suspended over it. Bocquillot mentions that the image of a dove was frequently embroidered or painted under these. These canopies were common also in England.

" John Almyngham, by will, October 7, 1500, gave twenty pounds to the Church of Walberswick; ten pounds for a payr of orgonys, and with the residue of the said sume, I will a *canope* over the hygh awter, welle done with oure Lady and four aungelys and the Holy Ghost, goying upp and down with a cheyne."* —*Churchwarden's Accompts of Walberswick.*

" For Freshynge the canopy at the high awter, 1*s.* 8*d.*—S. Mary Hill, London."—*Nichols's Records of Antient Times, p.* 187.

These canopies were sometimes composed of wood, painted and gilt (*See* Plate LXX.) as in the Lady Chapel at Durham; but owing to the universal destruction of altars in the reign of Edward VI., we have very few existing examples Many altars in France were covered with a dais or canopy, when De Moleon wrote his Voyage Liturgique; S. Maurice D'Angers; S. Pierre D'Angers; S. Gatien de Tours; Notre Dame de Rouen.

The raised step at the upper end of the great dining halls has been termed Dais, from being the place of dignity over which a canopy of state or dais was suspended. The origin of this word is exceedingly obscure; according to some it is derived from an old French word *Ais*, table, being originally written De Ais, D'Ais, meaning canopy *of the table.* (See *Du Cange Gloss.*)

Dalmatic. A long robe with sleeves, partly open at the sides, which for many centuries has been the peculiar vestment of Deacons. (See Plates III. VI.)

It derives its name from Dalmatia, where it was originally used. It was usually composed of white silk, with purple stripes, and the sleeves were larger and longer than those of the tunic. The left sleeve being ornamented with fringe or tassels, and the right made plain, for the sake of convenience.

Alcuin says the use of the dalmatic was introduced by S. Silvester: but though the more general use of them may have been established by that Pope, we read long before, in the martyrdom of S. Cyprian, that *when he had put off from him his dalmatic, and given it to his Deacons, he stood in his linen alb.* The dalmatic, like the colobium, was a long vest, reaching to the ankles, and the difference was in the sleeves: the dalmatic had *full* sleeves, the tunicle (which was also shorter) *close* sleeves, and the colobium, either no sleeves, or short, and reaching only to the elbow.—*Georgius*, lib. i. c. 22.

Alcuin says this vestment is in the form of the Cross. Besides the above story of S. Cyprian, there are other proofs that the dalmatic was worn by Bishops. It was, however, very antiently the custom for the Holy See to confer this use of the dalmatic as a privilege on Bishops; who also sometimes sought this permission, and sometimes are said to have assumed it for themselves, and granted it to their deacons.

* This was no doubt intended for the suspension of the Blessed Sacrament.—*See* DOVE.

S. Cuthbert, Bishop of Lindisfarne, was buried A.D. 687, *cum sacerdotalibus indumentis,* in his episcopal habits; and when his body was disinterred, A.D. 1004, the acts of his Translation record, that among his other vestments was found his *dalmatic of purple.* Yet even later than S. Cuthbert's time, instances occur of Popes granting the use of the dalmatic to the clergy of different places. It appears that so long as the old Gallican Liturgy was kept up, that is to the time of Hadrian I., when Charlemagne introduced the Roman rite in lieu of it, the French Deacons did not wear dalmatics, but were vested in alb and stole only. They then came into general use; the Emperor himself presenting many dalmatics to different churches. Shortly after, many priests assumed the use of the dalmatic, under the chasuble, after the manner of bishops; but this practice was not sanctioned by authority. Walfridus Strabon, a learned Benedictine of the ninth century, has these words in his work, *De Officiis Divinis:*—"Et nonnulli presbyterorum sibi licere existimant, ut sub casulâ dalmaticâ vestiantur." Traces of this custom, however, were remaining in France till the Revolution in the last century. De Moleon, in describing the Church of S. Agnan of Orleans, mentions that on Holy Saturday the celebrant was vested in a white dalmatic chasuble.

According to Georgius, the dalmatic was, at one time, proper to the deacons of Rome: and conceded gradually to deacons in other parts of the Church. Later the privilege of wearing the tunic and dalmatic under the chasuble was granted to Abbots. (*See* MITRED ABBOT.) The use of the dalmatic was also conceded to kings and emperors, both at their coronation and when solemnly assisting at the Holy Sacrifice. Hartmann, Maurus, (*Lib. de Coronat. Car. V. ap. Du Cange*), reckons among the royal insignia, a white alb, all of silk, adorned with precious pearls and jewels; a golden stole, also adorned with pearls; a cope of violet colour, all of silk, interwoven with eagles of gold; and an amice of red, in which was woven in like manner a large golden eagle. The dalmatic still forms a portion of the vestments used by the English Sovereigns at their coronation.

Sandford, in his 'History of the Coronation of King James the Second,' has figured the Royal vestments. Among them are "a colobium, a surcoat or tunic of crimson sattin, a super tunica or Dalmatic of gold tissue, a pall* or cope of cloth of gold." There is now no distinction between the Dalmatic of the deacon and the Tunic of the sub-deacon,† although as has been remarked above, the latter was smaller, and had shorter sleeves than the former. Bocquillot says on the subject, that since the antient place of the sub-deacons during the Sacrifice, has been changed, and the deacon and sub-deacon stand on each side of the celebrant, the original distinction in the vestments has been abolished for the sake of symmetry; at least in such churches where modern vestments are used; for he adds, there are many, nevertheless, which retain the antient custom in this respect. In the old English inventories no distinction is made, but the vestments for the deacon and sub-deacon are called tunacles. Lincoln Cathedral.—"Item, a chasuble, with two tunacles of blue tissew, having a precious orphrey of cloth of gold, with all their apparel. Item, a chasuble of yellow silk, with suns and moons of gold, with other flowers of silk and gold, two tunicles and three plain albes."—*Dugdale's Monasticon.*

The antient dalmatics were long, loose, and provided with large sleeves. The present side flaps, which have been introduced in place of the latter, have no warrant in antiquity, and their type can only be traced to a rent or torn sleeve of a real dalmatic; they have never been used at Rome, and are a meagre and modern substitute for the antient dignified form; moreover, when dalmatics of this shape are made in stiff materials, they stick out in the most unnatural, inconvenient, and even ludicrous manner. It is proper also to notice the origin and use of the tassels that are suspended from the shoulders of dalmatics. In order to admit a free passage for the head, in putting on the vestment, the sides were opened over the shoulders, to the extent of a few inches. It will be readily conceived that there would

* This is termed a Dalmatic by Sandford in mistake.

† The tunic worn by the Bishop is even now less than his dalmatic.

have an unseemly appearance when the Dalmatic was adjusted: silk or gold cords passed through these slits were contrived to loop or lace them together, and to the ends of these cords tassels were added, both for weight and ornament; but the original use and intention being now lost, they are merely attached to the shoulders as a decoration.* Dalmatics and tunics are now used by the deacons and subdeacons at High Mass, and solemn Vespers; when assisting in processions of Corpus Christi, &c.; also at the Blessing of the Holy Oils on Maundy Thursday. When the Cross is borne by a sub-deacon, he is habited in a tunic. In some of the French churches the acolytes wear tunicles in the procession on great feasts. For further account of the use of Dalmatics, see DEACON.

Tunics and Dalmatics, from the Inventory of old S. Paul's Cathedral.—" Item, Tunica et Dalmatica de rubeo sameto cum stricto aurifrigio, cum borduris in posteriori parte, et floris cum capitibus Draconum de auro. Item, Tunica et Dalmatica Indici coloris Henrici de Wengham, cum tribus aurifrigiis et listo in scopulis ante et nigro, diversi operis. Item, Tunica et Dalmatica ejusdem Henrici Indici coloris; Dalmatica virgulata rubeo et albo, et Tunica virgulata albo et nigro, cum bullonibus de margaritis. Item, Tunica et Dalmatica de Indico baudekino veteres cum avibus deauratis in stricto aurifrigio. Item, Tunica et Dalmatica de albo diaspro, cum cetacis viridibus in ranunculis, de dono Ricardi de Gravesende Episcopi, lineatæ cum rubeo sendato afforciato. Item, Tunica et Dalmatica de albo baudekino, cum bordura ejusdem panni, de auro campo rubeo, et avibus de auro in Dalmatica; et in Tunica rubea bordura sine avibus."—*Dugdale.*

Catalani.—The Dalmatics worn by Bishops, and Deacons and Sub-deacons, are different. The ancient Ordo Romanus names them both, and calls one the minor the other the major Dalmatic. Hugo says about the Episcopal Dalmatic, " The Tunic which has sleeves and does not reach to the heels as the alb, but as far as the middle of the leg, shews that the soldier of Christ should be free, and ready for good works." Durandus says, " In the Old Testament there were two Tunics, and now also Bishops wear two, meaning that they should have the knowledge of the two Testaments, that they may know new and old things from the treasure of the Lord, or that they may shew themselves both Priests and Deacons." We can also see what the Episcopal Tunic means, from ancient forms of prayer. In the Illyric Missal there was this prayer, " *Indue me Domine vestimento salutis, et circumda me loricâ fortitudinis,*" and in the Pontificale Ecclesiæ Cameracensis, " *Indue me Domine vestimento salutis, et Tunicâ justitiæ, et indumento lætitiæ circumda me.*" In these passages Tunica means the Dalmatic. It appears, too, from the acts of S. Cyprian, written by his deacon Pontius, that the Dalmatic was the dress of the ancient Bishops, for he records that he stripped himself of his Dalmatic and gave it to his Deacons. It is certain also from the Roman Ordines, that the Dalmatic was one of the principal vestments of the Sovereign Pontiff, when he celebrated solemn Masses. The Dalmatic is a type of an immaculate life as Durandus says, or according to Innocent III., of liberality towards the poor.

Durantus.—It is called the Dalmatic because it first came from Dalmatia. It signifies bountifulness towards the poor, because it has large and broad sleeves; whence, according to the Apostle, a Bishop should not be greedy of filthy lucre, but given to hospitality; and on this account, the Deacons more especially use Dalmatics, because they were principally chosen by the Apostles to serve tables. The Deacon should wear a Dalmatic with broader sleeves than those of a Sub-deacon, to shew that he should have a more ample charity. The Bishops, too, should have much broader sleeves, for the same reason. The

* In costume, as in architecture, every detail must have a purpose, to be really beautiful; and the moment any thing is added simply for ornament, or is made extravagantly large, it becomes offensive. The real vestments of the church, like the ceremonies themselves, have not been introduced for the sake of effect. As every position, every movement in the ecclesiastical functions are arranged for a convenient and reverent manner of celebrating the various offices of the church, so every portion of the sacred vestments have their use and intention; and it is owing to this great principle being disregarded in the latter times, that so many extravagant and ugly forms have been introduced in place of the antient dignified and appropriate ornaments.

Dalmatic has two stripes before and behind, shewing that the Bishop should exercise his charity to all, both in prosperity and adversity. Behind, it has a transverse line forming a cross, which plainly signifies the mystery of our Lord's Passion.

Description of antient Dalmatics.—The Dalmatic which belonged to S. Leo III., Pope, is covered with embroidery of the most interesting description. In the front, within a large circle, is our Lord seated on a rainbow, with his right hand extended, and in his left an open book; the emblems of the four evangelists, or winged animals, are distributed round the circular nimbus which environs the figure; immediately over our Lord is a cross, with a crown of thorns hung on it, and four nails enfixed to the lower part; five angels, with white robes and rich orphreys, stand on either side of the cross, and within them our blessed Lady and S. John. The lower part of the circle is filled with a group of ecclesiastical, royal, and other personages, in the habits of their various degrees, also in white. The size of the various figures is changed according to their dignity. Our Lord is treble the size of the others; the angels less, and the remaining images the least. On the sleeves, our Lord administering the Communion to the Apostles at the Last Supper. The Table is treated as an Altar; the Apostles approach in a bending and reverential posture; the communion Bread is round, with a cross imprinted on it; the chalice has handles. On the reverse, the Transfiguration of our Lord. At Spires, in Germany, are several Dalmatics and Tunics of the fourteenth century. The Dalmatics which belonged to the vestments discovered in the demolition of the old Cathedral at Waterford, already mentioned under Chasuble, are preserved partly at S. Marie's, Oscott, and partly in Ireland. The orphreys are exquisitely embroidered with images of saints in tabernacles. Ciampini's work 'De Cryptis Vaticanis,' contains many most interesting plates, representing the effigies of Cardinals, Deacons, and others, in Dalmatics, with not only rich orphreys and borders, but large square worked apparells, like those on ancient albes, at the bottom of the front and back, and across the breast and shoulders. (See Plates II. VI.) They have also rich borders at the edges of the sleeves. These Dalmatics are exceedingly long, and some are fringed at the edges and sides. D'Agincourt, in his 'Histoire de L'Art par les Monuments,' has figured several very ancient Dalmatics. Baluze, in the first volume of his 'Histoire de la Maison D'Auvergne,' p. 351, has figured an annunciation of our Blessed Lady, where the angel Gabriel is habited in a most beautiful Dalmatic. The orphreys and edges of the sleeves are enriched with pearls and jewels; there is also a jewelled brooch at the top of the side openings. The brooch is often to be remarked in early German paintings. In the History of the Monastery of S. Udalric, at Augsbourg, Plate 24, is an engraving of the Dalmatic formerly used by that Saint. Many of the early Flemish and German pictures are excellent authorities for ecclesiastical costume; and Dalmatics of the richest cloth of gold, with orphreys of pearls and jewels, are often represented.

Damask. A rich description of raised silk, which originally came from Damascus. It is frequently mentioned in old inventories.

S. Mary Hill, London.—An awlt of wyte damaske.

York Minster.—Item, two white damask copes with blue orphreys. Item, three copes of gold damask. Item, a red damask cope with peacocks, whose heads, breasts, and feet are gold. Item, a blue damask cope wrought with flowers, and the orphreys of needle work.

Dance of Death. This subject was so frequently introduced, both in the antient buildings and in the decorations of manuscripts, stained glass, &c. that it is proper to make some mention of it in this work.

The earliest representation of this edifying and impressive subject is not older than the fourteenth century; but it appears to have multiplied with great rapidity, and was introduced in many churches both in England and on the continent. The most celebrated in this country was painted round the cloyster

of old S. Paul's, in the reign of Henry VI. at the expense of Jenkyn, a carpenter and citizen of London. It is described as having been executed after one in the cemetery of the holy Innocents at Paris. The space now occupied by Le Marché des Innocents, remarkable for the fountain executed by Jean Goujon, was the scite of this cemetery. In Sauval's Antiquitez de Paris, vol. i. p. 359, it is described as having been enclosed in 1180, by order of Philip Augustus, and was appropriated to several parishes. On a charnel house attached to this cemetery was the following inscription:—"Ce charnier fut fait et donne a l'eglise pour amour de Dieu, l'an mil trois cens quatre vintz dix neuf. Vueillez prier Dieu pour les Trepassez." This cemetery was surrounded with a cloyster of eighty-four arches, and it was round the walls of this cloyster that the Dance was painted which suggested that at S. Paul's. At Rouen, the cemetery of S. Maclou, situated near the parish church under his invocation, contains a most interesting example of a Death Dance; it was sculptured in relief on the pillars of the great cloyster which surrounded the inclosure,* and although much mutilated in the great Revolution, may still be traced. In the roof of the long wooden bridge at Lucerne, in Switzerland, is a succession of pictures representing the Dance of Death: and although not older than the 16th century they possess great interest from the peculiar manner in which the subject is treated. In one an architect is seen directing his building on a scaffold, while Death is preparing to let a stone fall and crush him: in another a merchant is busily engaged among bales of costly goods, while Death is making a long white package with a cross similar to those traced on coffins: in a third a number of persons are shewn embarked in a vessel with a figure of Death at the helm; and the whole series is full of similar pointed allusions. There were also painted Dances of Death at Minden, Dresden, Lubeck, and Basel, &c.; that at Basel has been erroneously attributed to Hans Holbein; but it was executed before his time. The Dance of Death is frequently found in the margins of early printed books, and canonical Hours. One from the celebrated press of Simon Vostre, in 1502, has a most interesting series, beautifully designed and executed. Death, under the form of an emaciated figure (not a skeleton,) is represented in succession with the following personages—the Pope, the Emperor, the Cardinal, the King, the Patriarch, the Constable, the Archbishop, the Knight, the Bishop, the Squire, the Abbot, the Prevost, the Astrologer, the Citizen, the Canon, the Merchant, the Carthusian, the Sergeant, the Monk, the Usurer, the Doctor of Medicine, the Lover, the Lawyer, the Minstrel, the Parson, the Labourer, the Cordelier, the Child, the Clerk, the Hermit:—the Queen, the Duchess, the Regent, the Countess, the Abbess, the Squire's Wife, the Prioress, the Young Lady, the Citizen's Wife, the Cordeliere, the Wife of the Tribute Gatherer, the Nurse, the Chambermaid, the Procuress, the Old Maid, the Widow, the Merchant's Wife, the Midwife, the Learned Woman, the Young Wife, the Woman with Child, the Bride, the Dwarf, the Maid, the Monthly Nurse, the Little Girl, the Nun, the Shepherdess, the Lame Woman on Crutches, the Countrywoman, the Old Woman, the Brokeress, the Woman in Love, the Sorceress, the Devout Woman, the Fool. This Dance is of the highest interest, as it exhibits a faithful representation of the costume of the various personages described. The order of their succession is the same as that of S. Paul's, described in verse at the end of Dugdale's History, and it was no doubt traditional, and adhered to in all the Dances. A most learned treatise, full of illustrations, on the Dance of Death, was prepared for publication by N. H. Langlois, the indefatigable and talented antiquary of Rouen, when he was seized with a disorder which terminated fatally in a few days. The antiquarian world has been looking with great impatience for the production of this volume, which was nearly terminated before the death of the author, and which would fully illustrate the history of this most interesting subject.

Deacon. A sacred order in the Church, next in dignity to that of a Priest; and assistant to the episcopal and sacerdotal order.

Among the functions of their office, the following were always accounted:—1. To read or sing the Gospel in the Mass. 2. To distribute to the faithful the Holy Eucharist: or, according to some, only the

* All these great cemeteries were surrounded by vast cloysters paved with sepulchral slabs, and the blank walls opposite the arches covered with edifying paintings such as are yet remaining at Pisa.

chalice. 3. To preach, with the permission of the Bishop. 4. To baptize, in the absence of the priest. 5. To be the almoners of the Church. 6. To assist Bishops in council.

Pontificale Romanum.—Diaconum oportet ministrare ad altare, baptizare, et prædicare. The Deacons originally ordained by the Apostles at Jerusalem were seven in number: which number was long retained in all churches. In the churches of the city of Rome, their number was increased from seven to fourteen, and afterwards to eighteen; and these, as being the parochial clergy of the city, were called *Cardinal* deacons. Seven of these (or afterwards twelve) were called *Regionarii*, as presiding over the offices of their ministry in the seven *regiones*, or ecclesiastical districts of the city. The remainder were called *Palatini*, to whom it belonged to read the Gospel in the Church of S. John Lateran. The deacons who accompanied the Pope to the Stations, were called *stationarii*. Those who attended a Bishop, when preaching, as witnesses, were called *testimoniales*. With respect to the dress worn by Deacons, from an early period we find, that in Africa, in the fourth century, the deacons wore *an albe*, in the functions of their ministry. A canon of the Council of Carthage, A.D. 398. orders: *That the Deacon wear an albe only at the time of the offertory, or the lesson.* In Spain, in the sixth and seventh centuries, the deacons had not begun to wear dalmatics, but albes only. S. Isidore of Seville, says, that they assist as Levites at the altar, vested in albes, to signify the whiteness and purity of their lives. It appears, therefore, that they put off the chasuble, which they ordinarily wore, and ministered in the albe. The ancient Ordo Romanus has these words: *The Deacons, before they come before the altar, put off their chasubles in the presbyterium.* The chasuble, as Amalarius remarks, belonged generally to all clerics. Therefore, in the eighth century, wherever it was not the received custom for the deacons to wear the dalmatic, they used the chasuble. Before the ninth century, it had become customary in some places, for deacons who had the privilege of the dalmatic, not to wear it in Advent; at which season they wore the chasuble instead: putting this off, however, when about to read the Epistle or Gospel, or minister to the priest, and serving in their albe, maniple, and stole.

In the Salisbury Missal, the times prescribed in which the Deacons and Sub-deacons should not wear dalmatics and tunics, but chasubles, are: 1. Advent; 2. From Septuagesima to Maundy Thursday; 3. On Vigils, except the Vigils of Easter, Pentecost, and of the Nativity, if it falls on a Sunday; 4. At the four Ember seasons, except that of Whitsun week. The Cardinal deacons minister to the Sovereign Pontiff, when he celebrates solemnly, habited in their diaconal vestments, wearing, viz. over their albe and stole, besides the maniple, *a dalmatic*, the antient and peculiar badge of the Diaconate of the churches of Rome, according to Georgius, Du Cange, and others. The vestments now generally worn by Deacons are the amice, alb, maniple, stole, and dalmatic. The stole is worn over the left shoulder, and fastened under the right arm. The dalmatic is changed for the chasuble in Lent and Advent; and according to the Roman custom, this chasuble is ordered to be rolled up and worn like the stole, when the deacon sings the gospel, or ministers at the altar. Instead of this a broad purple stole has been substituted; probably in consequence of the stiff materials of which modern chasubles are made, and which are inconsistent with the observance of the rubric.

Diaper. Signified a linen cloth, woven in pattern.

Item, a dyapre aulter clothe, marked in the mydds with a cross of sylke, of the length of four ells and quarter.

Diapering. Signifies a *continuous* pattern of varied colours in distinction to a detached or scattered pattern, which is called powdering. (See Plates XXIV. XXV. XXVI. XXVII. XXVIII. XXIX.)

The word is particularly applied to all variegated patterns on walls, ceilings, panels, grounds, &c.; it is derived from Diasprus, a precious sort of rich stuff, frequently mentioned in church inventories; 'Pluviale Diasprum cum Phrygiis.'

Diptych. A folding tablet of ivory or metal.

It is mentioned, both in the Litany of S. Basil and in that of S. John Chrysostom, that after the consecration of the Host, the deacon commemorated the living and the dead, by reading with a loud voice the names of those recorded on folding ivory tablets. These tablets were called Diptychs, (δίπτυχα or δίπτυκες,) on account of their being in two parts, and folding together. Some were for the living, others for the dead. On the former were inscribed the name of the sovereign Pontiff, those of the Patriarchs, of the Bishop of the diocese, of the ecclesiastics; and afterwards those of the emperor, princes, magistrates, and most distinguished people. On the latter, the names of those who had died in the odour of sanctity; and it was considered as an insult to the memory of a Bishop, either to erase his name, or to refuse to inscribe it. Sometimes the names of General Councils were also inscribed on the Diptych. These Diptychs were usually read to the people from the rood-loft, but occasionally from the altar. There was also another sort of Diptychs in use, mentioned by Cardinal Bona, which contained the names of those presented for baptism. Besides those which are the proper Diptychs, and which may be classed among the sacred ornaments of the Church, were folding tablets of ivory or metal, with the representation of some sacred mysteries in relief. These were very common during the middle ages, and were often most exquisitely wrought. They vary considerably in size, but seldom exceed 8 inches by 4. (See Traité sur les Autels, by Mons. Thiers.)

Georgius.—It is not to be doubted, that ivory tablets are to be placed among church ornaments. Some of these were Diptychs. These contained the names of the reigning Pontiff, of Bishops, Kings, and faithful living in Catholic communion: they were kept in the sacristy, and produced on solemn Feasts.

Durantus.—After the words *in somno pacis*, in the Mass, there were recited, according to Alcuin, from the Diptychs, the names of the departed, and then the Mass proceeded: *Ipsis Domine et omnibus*, &c. Eudoxia, Empress, wrote to Pope Innocent, desiring that the name of S. John Chrysostom might be inserted in the sacred Diptychs, 'lest the Church should be bereft of the name of one, who had lived in a manner worthy of remembrance.' Instances are found of Bishops unjustly condemned, having their names inscribed in the Diptychs, after their death, by way of reparation.

In the 'Voyage Litteraire de Deux Benedictins,' p. 24, a pair of very early ivory Diptychs are figured, which belonged to the Cathedral of Bourges. They are thus mentioned in the text: 'the Diptychs of the Church of Bourges are, perhaps, the most curious objects in the treasury. They are tablets of ivory, on which the names of the archbishops were inscribed, and they were exposed on the altar at Mass to enable the priest to recite the names of the archbishops in the canon. When the ivory was filled up, the other names were written on vellum, and inserted.'

In Willemin's 'Monuments Français Inédits,' Plate 42 represents ivory Diptychs, anterior to the eleventh century, formerly belonging to the treasury of Beauvais Cathedral.

Dog. Emblem of fidelity, and generally introduced at the feet of married women in sepulchral effigies, with that signification. It also signifies loyalty to the sovereign.

Dolphin. An emblem of love, and society.

Dolphins were frequently introduced as ornaments to coronas, suspended in churches. Coronas 4 cum Delphinis 20; Phanus Canthamo cum Delphinis 51, coronam auream cum Delphinis 50. Anastasius in S. Silvestro; *vide* Du Cange Gloss.—See Fish.

Dominions. An order of celestial spirits. (See ANGELS.)

Doom. The old name for the general Judgment, which impressive subject was usually painted over the chancel arch in parochial churches.

In the reign of Edward VI. these edifying representations were effaced or washed over as superstitious ! ! ! and there can be but little doubt that many might be restored by removing these accumulated coats of wash with which they have been covered. There is a rude, but interesting Doom remaining at Caythorpe Church, near Grantham; also in the Church of the Holy Trinity, Coventry.*

The traditional manner of representing the Doom is as follows. In the centre is our Lord, seated on a rainbow, with his feet resting on an orb, as emblem of the terrestrial globe; he is attired in a mantle of a bright red colour, signifying the intensity of his divine love, and it is lined with ermine, to set forth his purity. At his right hand, which is raised in Benediction, is our blessed Lady kneeling, and on his left, which is in a repelling position, S. John the Baptist. Beyond these, on either side, are apostles, martyrs, and a host of blessed spirits. Angels, with the various emblems of the Passion, are hovering over our Lord; and beneath him are other angels with trumpets. From the mouth of our Lord, on the right side, towards the blessed, proceeds a branch with lilies, and on the left, towards the condemned, a sword. In the upper corner, on the right hand, is a representation of the heavenly Jerusalem, with a multitude of turrets and towers, on which angels in white and gold vestments are seen, playing on harps and other musical instruments to welcome the spirits of the blessed. At the gate, which is wide open, and into which a crowd are seen entering in white garments, stands S. Peter, the prince of the Apostles, his right hand is extended in welcome, while in his left are the gold and silver keys, emblems of the mighty power given to him by his Divine Master. The whole of the left corner is filled by an appalling representation of the punishment of the condemned. From an enormous mouth proceed volumes of flame; and into this dismal opening, the entrance to the bottomless pit, the devils are seen forcing the souls that have been delivered into their power. In the lower portion of this impressive subject are seen thousands of souls rising from their graves, in the act of supplication to receive the final sentence of bliss or punishment; they are represented naked, in allusion to Job—"We brought nothing into this world, and it is certain we can carry nothing out;"—but in order to shew that all ranks and degrees will be included in the Judgment, tiaras, mitres, crowns, and coronets are represented on the heads of many of them. Angels are seen descending among these groups, receiving some and repelling others; while the archangel, S. Michael, with the just balances, stands in the midst. For an interesting account of the hell-mouth, see Sharp on the Coventry Mysteries.

With regard to pictures of the Resurrection, it is a question whether distinctions of infancy and old age should be introduced, or all be represented in the vigour of manhood. S. Augustine says, that "All shall rise again with that perfection of body which belongs to youthful maturity." And it seems consonant to the doctrine of the Church on the subject of the glorified bodies of the just, to observe this rule in their representation.

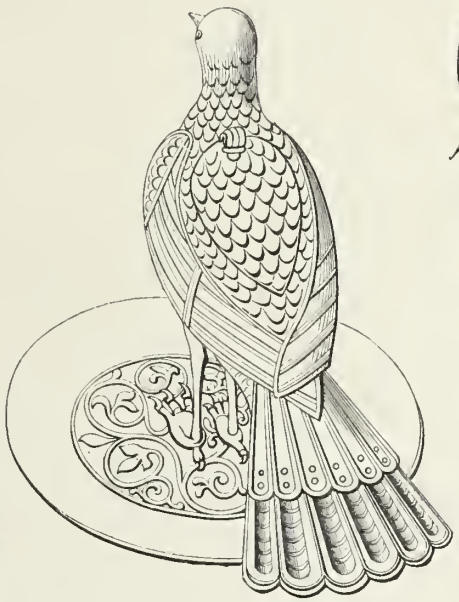
Dossell, or Dorsal. A piece of embroidered needlework, or cloth of gold, suspended at the back of a Throne or Altar, but more particularly the latter.

It is derived from the French *Dossier*, which signifies a back panel, covered with stuff. The Dossells used in the antient churches corresponded in colour with the other ornaments of the altars, and were

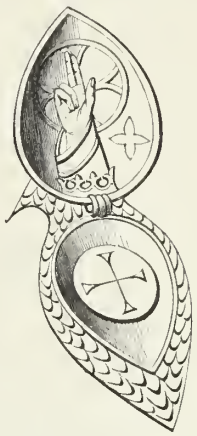
* A Doom very rudely designed in the Chapel of the Holy Trinity, Stratford-on-Avon, is figured in 'Fisher's Antiquities.' The east window of the truly fine collegiate Church of Selby is a Doom in stained glass, executed in the early part of the fourteenth century, of exquisite design and execution, and is perhaps the most beautiful example in England. It is impossible to think of or mention this once magnificent edifice, without bitterly deploring its present miserably neglected state; not only has it been blocked up by galleries, flues, stoves, and every species of modern enormity, but the weather is suffered to penetrate the very roofs, and carry decay into the walls and foundation of the building.

changed according to the festivals. At funerals it is customary on the continent to suspend a black Dossell with a large cross over the back of the altar, as in Plate LXIII. This term, variously spelt, often occurs in antient records of church ornaments, and is particularly mentioned in an account of the furniture which belonged to the Cathedral Church of Old Sarum, printed in an interesting notice on that antient edifice, by Mr. Hatcher, of Salisbury.

Dove. Doves were used in churches to serve three purposes. 1. Suspended over altars to serve as a pyx on which the most sacred Body of our Lord might be reserved. 2. As a type or figure of the Holy Spirit over Altars, Baptisteries, and Fonts. 3. As mystical ornaments.



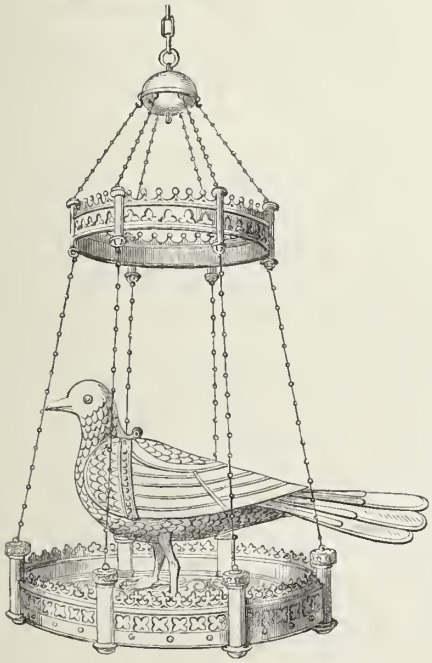
DOVE.



THE LID OPEN.

The antient ecclesiastical writers make constant mention of gold or silver Doves, suspended over the altars, as pyxes for the blessed Sacrament.

Perpetuus, Bishop of Tours, A.D. 474, left by will to Amalarius, Presbyter, a *peristerium* and silver Dove for the reservation of the blessed Sacrament.* Bernard, monk, in the Customs of Cluni, writes thus:—*The pyx aforesaid the Deacon takes from the Dove hanging perpetually over the altar.* An inventory of church plate inscribed on the Table (*see* TABLE) of St. Theofrede of Velay, mentions:—*A golden Dove over the altar, where the Lord's Body is placed to be reserved, in a clean linen corporal.* St. Basil the Great is recorded to have reserved the Blessed Eucharist in a Dove of pure gold, by Amphilocius. This ancient custom, as De Moleon remarks, was common to both the Greeks and Latins; and in his Voyage Liturgique, he mentions the following churches where they were retained in his own time, viz:—The Collegiate Church of S. Julien, D'Angers; S. Maur des Fossez near Paris; S. Liperche in the diocese of Chartres; S. Paul at Sens;



DOVE.

* Peristerium might be a diminutive of περίστερα, a dove, but is rather to be understood as signifying a crown, or receptacle, in which the dove was suspended. (See Woodcuts.)

the Church of Cluny; and doubtless the practice was retained in many others which he had not visited. The woodcuts prefixed to this account will fully illustrate the manner in which these golden Doves were suspended. In the cabinet of M. De Lasteyre, a learned antiquary of Paris, is a Dove similar to the one figured. Mons. Le Comte de Bastard has two of the same description, but without the enameled basins in which they stood; another is in the possession of Mons. Le Comte Borgeoise, which has four rings in the circumference of the basin, to which the suspending chains were attached. These are all the remaining examples of which I have been able to obtain any account.*

It is proper to mention in this place, that not only were Doves with the Holy Eucharist, suspended over altars, but the pyx was usually hung in the same manner, and this was the general practice of the English Church, previous to the reign of Edward VI., when the antient rites were abolished, and the novelties of foreign heretics introduced in their stead. The following extracts will be sufficient to establish this point; but numerous other instances may be adduced. I have also added an account of several churches in France, where the blessed Sacrament was suspended in a pyx, from De Moleon; and to this day the same custom is retained at Amiens, Chartres, &c.

Authorities for the suspension of the Blessed Sacrament over the altars in the English Churches:

S. Paul's Cathedral, London.—" Una cupa argentea deaurata, cum opere levato de Leunculis, et aliis bestiis, cum cathena argentea appensa, *ad usum Eukaristæ appendenda utra Altare in Festis*, de dono H. Regis penderis ciii^{s}. Item una Pixis argentea deaurata, cum opere cocleato, et cathena argentea ponderis ii. marc. et v."—*Dugdale's Hist. of St. Paul's.*

Durham Cathedral.—" Within the said quire, over the high altar, hung a rich and most sumptuous canopy for the blessed Sacrament to hang within it, which had two irons fasten'd in the *French Pierre*, very finely gilt, which held the canopy over the midst of the said high altar that the Pix hung in, that it could not move nor stir; whereon stood a Pelican all of silver, upon the height of the said canopy, very finely gilt, giving her blood to her young ones, in token that Christ gave his blood for the sins of the world; and it was goodly to behold for the blessed Sacrament to hang in. And the Pix, wherein the blessed Sacrament hung, was most pure gold, curiously wrought goldsmith's work; and the white cloth that hung over the Pix was of very fine lawn, all embroidered and wrought about with gold and red silk; and four great round knobs of gold, curiously wrought, with grate tassels of gold and red silk hung at them and the four corners of the white lawn cloth; and the crook that hung within the cloth, that the Pix hung upon was of gold; and the cord that drew it up and down was made of fine strong white silk."

St. George's Chapel, Windsor.—" Item una Pixis nobilis eburnea, garnita cum luminibus, argenteis deauratis cum pede pleno Leopardis et Lapidibus pretiosis; habens coopertorium argenteum deauratum, cum bordurâ de Saphyris, in cujus summitate stat figura Crucifixi, cum *Maria et Johanne*, garnita cum perlis; cum *tribus Cathenis* in pomello argenteo deaurato; *et una longa Cathena argentea, per quam dependet;* et extat longitudinis trium virgarum."—*Dugdale's Monasticon.*

When a new Liturgy was proposed in 1547, a number of questions were drawn up for the consideration of the Bishop, and divines assembled for that purpose. Question 10 is, " When the reservation of the Sacrament and *the hanging up of the same first began.*"—*Collier*, vol. ii. *p.* 245.

In 1549, when a general rising took place in Devonshire, with the view of restoring the old religion, the leaders forwarded certain conditions† which they required, to Lord Russell, who was sent against them; the fourth of which was conceived in the following words:—" That the holy Sacrament should be hanged up and worshipped."—*Burnet*, vol. ii. *p.* 89.

Extracts from De Moleon respecting the suspension of the blessed Sacrament in France:

* This information, and drawings of the dove, were communicated to me by Mons. Gerente, a most learned antiquary and admirable artist of Paris.

† It must be admitted that some of these conditions, requiring that the people should *only* communicate at Easter, &c., exhibited a gross ignorance of the Catholic doctrines and discipline in those who proposed them.

Tours, Eglise Cathedrale de S. Gatien.—Il n'y a rien du tout sur le grand Autel. Audessus de la contretable il y a quelques cierges et au milieu est la suspension du saint Sacrement avec un petit pavillon au bout d'une petite patence de cuivre.

St. Martin de Tours.—Il n'y a rien sur l'Autel ; seulement douze chandeliers derriere. Le saint Ciboire est suspendu au bout d'une crosse, sans image aux côtez. Il y a un parement de contretable audessus de l'Autel, et des rideaux aux côtez, avec des balustres haut de six ou sept pieds, qui ferment le Sanctuaire.

Saint Siran en Brenne.—Il n'y a point de rideaux au grand Autel, mais seulement un parement devant, et un audessus. Immédiatement audessus. Il y a une Châsse de Reliques, audessus de laquelle est la suspension du saint Sacrement au bout d'une crosse de cuivre ou de bois doré. Le petit pavillon se defait aisement sans toucher au Saint Ciboire : il y a seulement trois ou quatre agrafes à décrocher.

Eglise de S. Etienne à Dijon.—Il y sur l'Autel seulement un gradin avec six chandeliers et un Crucifix haut de huit ou dix pieds avec une petite suspension du saint Sacrement audessus.

Eglise de S. Seine à Dijon.—Le grand Autel est sans retable. Il y a seulement un gradin et six chandeliers dessus Audessus est un crucifix haut de plus de huit pieds, audessous duquel est la suspension du saint Sacrement dans le Ciboire ; et aux deux côtez de l'Autel il y a quatre colonnes de cuivre, et quatre Anges de cuivre avec des chandeliers et des cierges et de grands rideaux.

S. Etienne de Sens.—Audessus du grand Autel il y a un retable couvert ordinairement d'un parement comme celui de l'Autel : au dessus il y a deux cierges et un fort grand Crucifix, au dessous du-quel il y a une petite crosse où est suspendu la saint Ciboire sous un petit pavillon. Il y a quatre colonnes de cuivre avec des Anges, qui sont accompagnées de grands rideaux.

Eglise Cathedrale de S. Julien Mans.—Dans l'Eglise Cathedrale de S. Julien il n'y a rien sur l'Autel qu'un retable avec parement, pas même de croix ni de chandeliers : et audessus du retable une image de la Vierge, et plus haut la crosse de la suspension du saint Sacrement sous une petite croix de cuivre.

Abbaye de la Trappe.—La Trappe est une Abbaye celebre aujourdhui par la grande piété et austerité de vie de ses Religieux de l'étroite observance de côteaux. C'est l'image de la Vierge qui tient la suspension de l'Eucharistie audessus du grand Autel.

Notre Dame de Chartres.—Audessus de l' Autel il y a seulement un parement au retable, et audessus est une image de la sainte Vierge d'argent doré. Par derriere est une verge de cuivre, et au haut un Crucifix d'or de la grandeur d'un pied et demi, au pied duquel est une autre verge de cuivre que avance environ d'un pied au d'un pied et demi sur l'Autel, au bout de laquelle est la suspension du saint Ciboire, selon le second Concile de Tours, *sub titulo crucis Corpus Domini componatur.*

Notre Dame de Paris.—Derriere cet Autel il y en a un autre qu'on nomme l'Autel matutinal, qui est aussi d'un marbre tres precieux, au fond de l'Abside. Dans l'enfoncement est une croix élevée audessus de laquelle un Ange de plomb doré de cinq pieds de hauteur soutient la calote de la suspension où est le saint Ciboire.

St. Ouen de Rouen.—Le grand Autel est assez simple, separé de la muraille avec deux rideaux aux côtez, une balustrade de bois, quatre piliers et quatre Anges dessus, comme à celùi de l'Eglise Cathedrale. Audessus du retable est la suspension du saint Ciboire, et les images de S. Pierre et de S. Paul premiers patrons, entre deux on trois cierges de chaque côté.

To return to Doves. They were also suspended as mysterious emblems over baptisteries and altars. The Fathers of the fifth Council of Constantinople under Mennas, A.D. 536, and of the second Nicene Council, sanctioned the custom of representing the Holy Spirit under the figure of a Dove, and *condemned Xenaias the heretic, who scoffed at such images, and Severus their patriarch, who had taken away and appropriated gold and silver Doves, suspended as an emblem of the Holy Ghost over the divine fonts.* The origin of this practice is evidently to be referred to the descent of the Holy Ghost in the visible form of a Dove upon Christ after his baptism, as recorded in the iii. ch. of St. Luke's Gospel.

Tertullian also regards the Dove as the herald of peace, after the Deluge, which was a principal type of baptism.—*Bosio, Roma Sotteranea, delle Colombe.*

Doves of carved wood or embossed metal are found remaining on several font covers in the English parish churches at the present day; and in former times probably no font would have been considered complete without such an emblem. Doves were also introduced in antient decorations with the following mystical significations. The dove is an emblem of simplicity, love, innocence, purity, mildness, compunction: holding an olive-branch, it is an emblem of peace. It is also, as we have said, a type of the Holy Ghost. On the tombs of the early Christians, where it is often seen, it is interpreted to be a just figure of the faithful. Ciampini says these doves represent the souls of the faithful. "Estote simplices sicut columbæ." The Dove is also represented with seven rays, terminating in stars, significant of the seven gifts of the Holy Ghost. This is found on stained glass. S. Gregory the Great, 'the Apostle of the English,' is represented with a Dove on his shoulder, as an emblem of the Holy Ghost inspiring into his mind heavenly counsels. Molanus, in his 'Historia Imaginum,' relates the legend on which this is founded:—"That Peter the Deacon, to whom he dictated his work, declared that he had often seen the Holy Spirit in the form of a Dove over his head." S. Thomas Aquinas, also, the Angelical Doctor, is depicted in like manner;—'cum inspiratrice Columbâ.'—*Molanus.*

Dragon. Used as an emblem of Pestilence.

A banner with a dragon depicted on it, or the image of a dragon, was generally borne in the solemn procession made on Rogation days, to supplicate Divine protection from pestilence and famine. It is also used to denote poison, for which reason a winged serpent or dragon is represented in the chalice held by S. John the Evangelist, in allusion to his drinking a deadly poison without injury, mentioned by S. Isidore and S. Augustine. The Dragon is also the figure under which the old Serpent, the devil, is often represented, as in the conflict with S. Michael the Archangel. The Dragon frequently occurs in English sculpture and painting, on account of the legendary combat of our patron, S. George, with that monster. (See Plate XLI. Fig. 1.)

Henry VII. is said to have adopted the red Dragon with reference to his supposed descent from Cadwallader, the last of the British kings, who is related to have borne this ensign. The Dragon is also represented as lying vanquished at the feet of our Blessed Lady. (See EMBLEMS.) A Dragon is also the emblem of S. Margaret.

Eagle. The Eagle is appropriated to S. John, for as that bird faces the sun, so this Prince of the Evangelists soars to contemplate the great mystery of Christ's Divinity.

For this reason also Eagles of brass were fixed on lecterns from which the Gospel was sung, and afterwards lecterns for lessons and antiphons. The Eagle is also an emblem of regal and temporal power, adopted by the antient Roman Empire, and borne by the Emperors of Germany. (For the conventional form of the heraldic Eagle displayed, see Plate LXVI.) According to Guillim, the Eagle displayed, signifies a man of action, evermore occupied in high and weighty matters, and one of a lofty spirit, ingenious, speedy in apprehension, &c. The Eagle is the most honourable bearing of birds.

Will of Edward Prince of Wales.—"To Mons. Alayne Cheyne our bed of camora powdered with blue Eagles."

Will of John Duke of Lancaster.—"To my dear daughter Elizabeth, Duchess of Exeter, my white bed of silk with blue Eagles displayed."—*Nichols's Testamenta Vetusta*, 12. 142.

Emblems. The sacred emblems, by which the mysteries of our Lord's Passion, and various Saints, are designated.

They may be classed as follows:—

Of our Lord.—1. The Cross, which should always be represented floriated, as an emblem of triumph and glory. (See Plates XLIX. L. LI. LII. LIII. LIV.) 2. The five wounds of our Lord, figured either by five crosses flory, the largest in the centre (see Plates XXXI. XXXV.) or glorified with rays and crowns (see Plate LXIII.) or proper with the sacred blood flowing into chalices (See Plate LXV.) 3. The instruments of our Lord's Passion, which are, a lantern, clubs and staves, a sword, thirty pieces of silver, and a chalice, for the agony in the garden. A rope, scourges, reed, rods, bull-rush, purple robe, crown of thorns, bason and ewer, cock and pillar, for the examination before the High Priest, and Pilate; and for the scourging. A cross, ladder, coat without seam, dice, lance, pincers, basin and sponge, and a label with INRI* for the crucifixion. (See Plates LXIV. LXV.) The Lamb was certainly used in early delineations to represent our Lord. (See Agnus Dei.) Also a Fish. (See Vesica Piscis.) A cross, staff, and a banner, in the Resurrection. A sword and a branch of lilies proceeding from the mouth in the Last Judgment.

In early Christian works our Lord is frequently represented as the good Shepherd surrounded with sheep, and bearing one on his shoulders; also as Jonas in the whale, being an emblem of the Resurrection.

Of our Blessed Lady.—A pot of lilies with a label, *Ave Maria Gratia Plena*, and the fleur de lis; a white rose, rayonné or en soliel; a tower, for Turris Davidica; a ditto, for Turris Eburnea; a gate, for Porta Cœli; an ark, for Federis Arca; a judgment-seat, for Sedes Sapientiæ; a golden house, for Domus Aurea; a star, for Stella Matutina; a star also for the left shoulder; a circlet or crown of stars round the head; a cope or mantle powdered with stars; a crown of lilies and stars; a serpent or dragon under her feet, in allusion to the text, "and the seed of the woman shall bruise the serpent's head;" also a moon in crescent under her feet. Rev. chap. xii. ver. 1, "and a great Sign appeared in Heaven, a woman clothed with the sun, and the moon under her feet," &c.

S. Michael.—A pair of scales, and also a rod with a cross flory at the upper end. Archangels are represented with coronets and crosses on their foreheads, to shew that they warred against the Devil and his angels. S. Gabriel, a sceptre or royal wand. S. Raphael, a fish. S. John the Baptist, with a lamb and banner, camel's hair vest, and a leather girdle, sometimes the skin of the camel's head is shewn hanging down to the feet in front. S. Joseph, a green branch, and an axe, or a saw.

Patriarchs and Prophets.—Scrolls of parchment rolled up,† and with their heads *covered* with hoods or turbans.

Angels.—In white robes, discalceate, or without sandals, to shew that they do not belong to the earth; winged with golden feathers, jewelled apparels, with sapphire, celestial contemplation; ruby, divine love; crystal, purity; emerald, unfading youth. They bear—1. Flaming swords, the wrath of God; 2. Trumpets, the voice of God; 3. Sceptres, the power of God; 4. Thuribles or censors, the prayers of Saints they offer; 5. Instruments of music, as harps, trumpets, and organs, to express their felicity. Angels should be placed on columns round altars as assisting at the Holy Sacrifice. (See Altar and Curtains.)

Apostles.—S. Peter, a gold and silver key,‡ also a book: frequently represented with the tonsure.§ S. Paul, a sword and a book. For the united emblems of SS. Peter and Paul see Plate LXI. S. Andrew, a cross saltire; S. James the Great, a sword and book, also a pilgrim's staff and shell; S. John, a chalice with a small dragon, a cauldron, also an eagle; S. Philip, a spear, also a cross; S. Bartholomew, a flaying knife, and skin on his arm; S. Matthew, a spear, also a carpenter's square; S. Thomas, a dart; S. James the Less, a club; S. Matthias, an axe; S. Simon, a saw; S. Jude, a halbert.

* INRI, the Latin title of the Cross, Iesus Nazarenus Rex Judæorum.

† Molanus says they are thus represented to shew that before the advent of Christ the doctrine was involved in obscurity and undeveloped.

‡ According to some ecclesiastical writers, the gold and silver keys signify the binding and loosing power confided to the Chief of the apostles by our blessed Lord.

§ See Beda Eccles. Hist. lib. 5. cap. 22.

The three Wise Men, or three Kings of Cologne.*—Caspar (represented as twenty years of age,†) offers frankincense, in a covered vessel, like a thurible without chains. Balthasar, (as forty years old,) offers myrrh, sometimes represented in a mounted horn, at others in an embossed cup, with a cover. Melchior, (sixty years,) offers gold, in a casket, like a small shrine. A blazing star is also introduced as an emblem of the three Wise Men; for this reason it was introduced on the summit of the centre tower of Cologne Cathedral, according to the original design.

Martyrs.—Palm branches and crowns.

Virgins.—Crowns of flowers.

S. Austin, B. C. a crozier; S. Alban, M. a sword and a crown; S. Augustin, B. D. a flaming heart borne in his hand; S. Anthony, A. a devil at his feet, a pig by his side, a fire-brand and bell in his hand, and a staff head, called a tace, T; S. Ambrose, a scourge: S. Alkmund, K. M. a royal crown and a sword; S. Adrian, M. an anvil in his hand and a lion by his side; S. Anne, our Blessed Lady with our Lord in her arms; S. Agnes, V. M. a lamb; S. Agatha, V. M. a broken pot and coals; S. Bernardin, of Sienna, C. the Holy Name in rays from his hand; S. Bernard, A. the anchorite, binding an evil spirit; S. Blase, B. M. iron combs; S. Barnabas, A. three stones; S. Barbara,‡ V. M. a chalice, also a tower with three windows, sometimes the chalice and Blessed Sacrament is represented in the tower; S. Bridget, V. A. a book; S. Boniface, B. M. a sword piercing his breast; S. Christopher, M. a staff of a tree, our Lord as a child on his shoulder; S. Christina, V. M. a mill stone and two arrows; S. Catharine, V. M. a sword, and a wheel with iron scythes, a king at her feet; S. Clare, V. a chalice and the B. Sacrament; S. Cecilia, V. M. an organ; S. Catherine of Vienna, a crown of thorns, a crucifix, and lily branch; S. Denis (Dionysius), B. M. decapitated, with his head mitred in his hand; S. Dorothy, V. M. a basket of flowers; S. Dunstan, A. a pair of pincers and an evil spirit; S. Edward the Confessor, K. C. with a ring in his right hand, a sceptre in his left; S. Edmund, K. M. arrows, and a sceptre; S. Edward, K. M. a dagger or short sword, and a sceptre; S. Eligius, B. C. as a bishop, but with a goldsmith's hammer; S. Elizabeth, of Hungary, Q. C. three crowns, to denote her sanctity under her three states, 1, as a virgin; 2, as a wife; 3, as a widow; also roses, or a cripple being clothed; S. Etheldreda, V. C. with a royal crown, a pastoral staff, and a budding staff; S. Francis, C. a crucifix winged with rays to the stigmata; S. Fabian, M. a club, also a dove; S. George, a dragon either under his feet or horse, transfixed with a lance, on which is a white banner with a red cross, a shield of the same; S. Giles (Ægidius), A. a hart; S. Gregory, with a desk and book, and the Holy Spirit as a dove close to the ear, or celebrating before an altar, our Lord as in his Passion appearing above it;§ S. Gertrude, V. A. mice, emblematic of evil spirits; S. Guthlac, A. a scourge; S. Gudula, a lantern with an evil spirit endeavouring to extinguish the light; S. Henry, E. a sword and a church in his hand; S. Hubert, B. C. as a huntsman, with dogs and a horn, also as a bishop with a stag and crucifix between his horns, on a book; S. Hilary, B. C. a child in a cradle at his feet; S. Helena, E. crowned, with a large Cross in her arms, of a tall stature, also represented occasionally with a beard and tied to the Cross; S. Ignatius, B. M., lions; S. John the Almoner, P. a cripple receiving alms; S. Joseph of Arimathea, a box of ointment and a budding staff; S. Jerome, a stone in his hand, a lion by his side,‖ and a Cardinal's hat lying at his feet;¶ S. Julian the Ferryman, an oar; S. Julian, M. a sword; S. Lambert, B. M. a dart or lance; S. Lucy, V. M. iron pincers; S. Lewis, K. C. a shrine and a sceptre; S. Leonard, chains and manacles;** S.

* In the representations of the Wise Men's offerings, that were executed in the 15th and 16th centuries, Caspar is represented as black, but this is not the case in more antient works.

† This distinction in the ages of the three magi occurs in very antient representations.

‡ S. Barbara has been selected by architects as their patron, in consequenceof her having built this tower, the triplet window of which was traditionally supposed to have been intended as an emblem of the Holy Trinity.

§ This is usually represented on the title of the Sarum Missal.

‖ To signify that he retired into the desert. Lions are types of solitary places.

¶ On account of his assisting Pope Damasus in those offices now fulfilled by Cardinals.

** A deliverer of captives.

Lawrence, D. M. in a dalmatic, and a gridiron;* S. Maurice, in armour with a sword; S. Martin, on horseback, dividing his cloak by his sword, with a cripple; S. Margaret, a dragon from which she is rising; S. Mary Magdalen, long hair, a rich dress, and a pot of ointment; S. Macarius, A. large stinging flies; S. Martha, V. a water pot and sprinkler; S. Nicholas, B. three children naked in a trough at his feet; S. Nicasius, B. with his cranium mitred in his hand; S. Olave, K. M. a sceptre and a sword; S. Oswald, K. M. a sceptre and a cross; S. Osmund, B. C. a book as compiler of the Sarum Use; S. Patrick, B. C. an archbishop's cross, the trefoil, and a serpent or dragon at his feet; S. Pancras, M. as a youth, armed, a palm in his hand, a king at his feet; S. Paul, H. a garment made of green twigs; S. Rock, C. a pilgrim's staff and hat, a wound in his thigh, an angel by his side; S. Romain, B. C. a dragon† with stole on the neck; S. Stephen, in a dalmatic, three stones in his hand; S. Sylvester; S. Sebastian, attached to a tree by cords, with arrows; S. Thomas of Canterbury, a sword across his head, kneeling before an altar in a cope; S. Thomas Aquinas, a chalice and the Blessed Sacrament,‡ a dove close to his ear, a label on which is inscribed 'Bene scripsisti de me Thoma;' S. Urban, P. vine and grapes; S. Ursula, V. M. in a large mantle, under which are a crowd of other virgins and ecclesiastics. The Evangelists are represented seated and writing on scrolls. The Apostles are represented standing with the emblems of their martyrdoms. Bishops are either represented standing the right hand lifted in the act of giving benediction, or seated as instructing. The four Doctors are represented as seated, and in the act of writing in books. Virgins and Martyrs are represented standing, with the emblems of their martyrdoms. For the emblematical signification of animals, see under their different names.

Episcopal Vestments. The Vestments and Insignia of a Bishop are as follows: 1. The Buskins and Sandals. 2. The Amice. 3. The Albe. 4. The Girdle. 5. The Pectoral Cross. 6. The Stole, worn pendent, not crossed. 7. The Tunic. 8. The Dalmatic. 9. The Gloves. 10. The Chasuble. 11. The Mitre, (of three sorts, simplex, aurifrigiata, and pretiosa.) 12. The Ring. 13. The Pastoral Staff. 14. The Rochet. 15. The Cappa Magna. 16. The Cope. 17. The Gremial.—See Plates II. III. VII.

For a particular account of these, see under the names of each.

Of the manner in which a Bishop is vested for the various functions of his Office, according to the Roman Pontifical.—For Confirmation; white cope, and stole, over an amice and rochet, mitra aurifrigiata. For Ordinations; the same vestments as for High Mass, according to the colour of the day. For the Consecration of a Bishop; the consecrator, vested as for High Mass, according to the colour of the day, the two assistant Bishops in rochets, copes, amices, stoles, and white mitres. For the Profession of a Nun; vested as for High Mass. For the Coronation of a Sovereign; vested as for High Mass, according to the colour of the day; the assistant Bishops in rochets, amices, white stoles and copes, and white mitres; according to the English rite, all the Bishops were in full pontificals, and carried their pastoral staves. For Laying the First Stone of a Church; in rochet, amice, white stole, cope and mitre, pastoral staff. For the Consecration of a Church; the same till the Mass, when full pontificals of a white colour are used. For the Reconciliation of a Church or Cemetery; the same. For the Consecration of the Holy Oils on Maundy Thursday; full pontificals of a white colour and rich, with mitra aurifrigiata. At a Synod, held in a Cathedral Church; rochet, amice, red stole and cope, precious mitre. At the Procession of Palms; albe, amice, purple stole and cope, white mitre. At the Procession on Candlemas Day; the

* The gridiron on which S. Lawrence suffered was several feet in length; it is an absurdity to represent it with a handle like small ones for domestic use.

† See Gargoyle.

‡ He composed an office for Corpus Christi.

same. At the Procession of Corpus Christi; albe, amice, stole, tunic, dalmatic, and cope of rich white, with a precious mitre borne behind him: according to the old English rite, and usage of the French Church, red was the colour used for Corpus Christi. For the Rogation Days; albe, amice, purple stole and cope, white mitre.

Some of the ornaments now peculiar to Bishops were formerly used by inferior clergy; few priests in antient times presumed to celebrate without putting on sandals appropriated to the service of the altar. The tunic and dalmatic were also occasionally worn by priests, and in that remarkable illumination, engraved by Balucci, in his Capitularia Regum Francorum, in which a number of canons of the Cathedral of Metz are represented presenting a Bible to the Emperor Charles the Bald, they are all figured in dalmatics under their chasubles. The Pectoral cross was an ornament commonly worn even by laymen, and is not entirely disused at the present time. De Vert, as a proof that neither sandals, buskins, dalmatic, tunic, or pectoral cross, belonged exclusively to the episcopal office, alleges their not being solemnly invested with them at their consecration, but only with the mitre, pastoral staff, and ring. Bishops formerly dined in their pontifical habit and mitres on solemn occasions, such as inauguration feasts, coronation banquets, and great festivals. De Moleon describes the Archbishop of Vienna as dining in his mitre and vestments on Easter Sunday, when he visited that city.

Ermin. A kind of fur, and is an emblem of purity.

Robes of Royal personages are lined with it to signify the internal purity that should regulate their conduct. Sylvanus Morgan says, "The Ermin is a creature of so pure a nature, that it will choose rather to be taken than to defile its skin."—*Sphere of Gentry, p.* 85.

Escallop. Used as an emblem of S. James the Great, and frequently occurs in churches dedicated to his honour.

According to Sylvanus Morgan, the escallop shells are the insignia and mark of the apostle S. James, whereof pilgrims made use in their voyages to the sepulchre of the said apostle, gathering them on the sea shore, and fastening them on their hoods or hats as a mark of their pilgrimage. On the walls of the hotel De Clugni, at Paris, the escallop shell is frequently carved, in allusion to its having been erected by Jacques D'Amboise, Abbot of Clugny.

Evangelistic Symbols. These symbols are found variously employed in Christian edifices and ornaments of every age. (See Plate LXII.)

Their origin must be referred to the Vision of Ezekiel, and that of S. John in the apocalypse.* The four animals are appropriated as follows:—1. S. Matthew, the angel; 2. S. Mark, the lion; 3. S. Luke, the calf; 4. S. John, the eagle. These are placed in the same succession as mentioned by Ezekiel, which is the one ordinarily followed, but according to the vision of S. John they would stand thus —1. S. Mark, the lion; 2. S. Luke, the calf; 3. S. Matthew, the angel; 4. S. John, the eagle. S. Austin says, that some had assigned the lion to S. Matthew, the man to S. Mark, the calf to S. Luke, and the eagle to S. John.—*See extract from Ciampini below.*

S. Ambrose and S. Jerome notice another interpretation; according to which our Lord himself is typified by the four beasts; his Manhood by the face as of a man, his Almighty Power by the lion, his Sacrifice by the calf, and his Resurrection and Ascension by the eagle. The four animals are always represented with scrolls antiently inscribed with the initial sentences of each gospel. S. Matthew, + Liber Generationis Jesu Christi; S. Mark, + Initium Evangelii Jesu Christi; S. Luke, + Fuit in diebus Herodis; S. John, + In principio erat Verbum. In later examples the names of the Evangelists are inscribed on the scrolls, but the commencement of the gospels is far more appropriate. In sepulchral

* It is worthy of particular notice, that in the vision of Ezekiel, each of the four animals had four faces, being those of a man, a lion, an ox, and an eagle; whereas in the vision of S. John, the four faces are on four distinct beasts.

brasses the Evangelistic Symbols are found variously arranged, but they are most frequently placed so as to follow the same order. The inscription commencing with the dexter corner.

S. JOHN S. MATTHEW
S. MARK S. LUKE

When placed at the extremities of Roods, Processional, and other Crosses, they may be thus:—

S. JOHN
S. MATTHEW S. LUKE
S. MARK

When represented in one line:—

S. JOHN. S. MATTHEW. S. LUKE. S. MARK.

Of the application and signification of the Evangelistic Symbols.—These symbols are introduced in Christian design under a great variety of place and circumstance. 1. Most appropriately on books of the Holy Gospels, enamelled on silver, and set on the angles of those precious covers of gold and jewels, in which the sacred Texts were formerly inclosed. (See TEXTS.) 2. On Crosses, as being the four great witnesses of the doctrine of the Cross. 3. For the same reason, on the four gables of cruciform churches. 4. Also on cross frontals of altars. (See Plate VIII.) At the four corners of monumental stones and brasses, in testimony of the faith of the deceased in the Gospel of Christ. 5. Round images of the Majesty, the Holy Trinity, Agnus Dei,* Crucifixion, Resurrection, &c. whether painted on glass, or ceilings and walls, or embroidered on vestments, or altar cloths, as the sacred mysteries represented are described in the Holy Gospels.

Ciampini.—The opinions of the Fathers on the grounds of this mystical mode of representing the Evangelists, are duly collected and compared by Zacharias, Bishop of Chrysopolis, in the xii. century, and are well characterised by him as *diversæ sed non adversæ.* St. Jerome interprets the 'Face as a man' of S. Matthew, who begins his gospel as if concerning a man, *Liber generationis Jesu Christi;* the Lion, of S. Mark, in whom is heard the voice of one crying in the desert, *Vox clamantis in deserto;* the Calf, of S. Luke, because he begins his Gospel from the account of Zacharias, and the sacerdotal line of S. John Baptist; the Eagle, of S. John, because he declares the Divinity of Christ. Sedulius, a priest and poet, who lived in the v. century, says much the same in the following verses:—

Hoc Matthæus agens, Hominem generaliter implet.
Marcus ut alta fremit vox per deserta Leonis.
Jura sacerdotis Lucas tenet ore Juvenci.
More volans Aquilæ verbo petit astra Johannes.

This is the interpretation that seems *always to have been followed in works of art.* St. Augustine seems to prefer another view, now quite obsolete, that the Lion denotes St. Matthew, the Angel St. Mark, the Calf, or winged ox, St. Luke, and the Eagle, St. John. (*De concordiâ Evangel.*) St. Ambrose and St. Jerome mention another opinion, not incompatible with the above, that the four beasts represent our Lord: the Man, because He was born in the flesh; the Lion, because His strength is Almighty, and He is called the Lion of the Tribe of Judah; the Ox, because He is sacrificed for us; and the Eagle, because He arose and ascended into heaven; and His youth is renewed as an eagle. The order in which these symbols are arranged varies in the most ancient monuments. In the church of S. Sabina, at Rome, the 1st place (viz. the dexter side of the beholder) seems to be given to the Eagle, the 2nd to the Lion, the 3rd to the Angel, and the 4th to the Ox. In that of S. Mary, across the Tiber, and that of S. Clement, the 1st place seems given to the Angel, the 2nd to the Eagle, the 3rd to the Lion, and the 4th to the Ox. In that of St. Mark, the 1st is the Lion, the 2nd the Ox, the 3rd the Man, and the 4th the Eagle. In that of St. Pudentiana, the 1st is the Lion, the 2nd the Ox, the 3rd the Man, and the 4th the Eagle. In the oratory of St. Venantius, on the right is a Lion with a Man's face, and an Eagle, each with a Book; on the left, an Angel and an Ox, each

* See a miniature figured in Plate CIII. of D'Agincourt.

winged, and with a Book. Durandus (speaking of another mode of representing the subject) remarks, that in painting *the Vision of Ezechiel and S. John*, the 'face of the Man' and the 'face of the Lion' are painted on the right, and the 'face of the Ox' on the left, while the 'face of the Eagle' is painted *above*.

On the above extract from Ciampini we may remark, that as in the Church of St. Mark at Rome, the emblem of that Evangelist seems to have precedence, so it may be proper in churches under the invocation of any of the Evangelists, to give the first place to the emblem of that Evangelist who is the Patron of the church. The four Evangelists are sometimes typified by four rivers, as in an antient picture in the Church of Nola, of which Paulinus says in some verses, 'Evangelistæ, viva Christi flumina.' S. Cyprian also compares the Evangelists with the four rivers of Paradise. The Evangelists are also represented under their proper form, seated in chairs, with scrolls* in their hands, attended by the four animals. See *D'Agincourt histoire de l'Art par les Monumens.* Tom. ii. p. XLII. There is one example figured also in D'Agincourt, where the Evangelistic Symbols are represented by four human figures, with the heads only, as described in the Apocalypse ; but this may be regarded as a mere exception, and not to be imitated.

Exorcist. The third of the minor orders, whose principal office it is, according to the Pontifical, to use the exorcisms of the Church over persons possessed (S. Matt. xviii. 19 ; S. Luke iv. 41. and xi. 14 ; Acts xix. 12, &c.), to bid those who are not communicants give place, at the time of Communion, and to minister water in ecclesiastical functions. For their habits, see LECTOR.

Martene de Antiquis Ecclesiæ Ritibus, L. i. c. 8.—When an exorcist is ordained, let the Bishop deliver to him a book of exorcisms, saying, "Take this, and commit it to memory, and have power to lay hands on the possessed, whether baptized or catechumens." See the Plates in the Roman Pontifical for the Ordination of an Exorcist.

Georgius —Among the Roman clergy, who gave assent to the election of Pope Callixtus II. A. D. 1119, are subscribed, after the sub-deacons, the following names:—Vincentius, *exorcista;* Johannes, *exorcista ;* Paulus, *lector ;* Nicolaus, *ostiarius.* The prayers for the Ordination of an Exorcist, are found in the Sacramentary of Gelasius.

Fanon. This word, when occurring in the English inventories, signifies a Maniple.

"*Inventorye of chyrch goodes belonging to the Church of S. Mary Hill, London*, A.D. 1486.—Item, a chasyble of clothe of golde.... and amytts and albe, stole and *fanon*, and a gyrdyll of sylke.... Item, a sewte of rede clothe of lukis (Lucca) golde, containing a coape, with a cheasible, 2 tonykles, 3 aulbes, 3 amytts, 3 stoles, 3 *fanons*, and 3 gyrdills."—*Nichols's Records.*

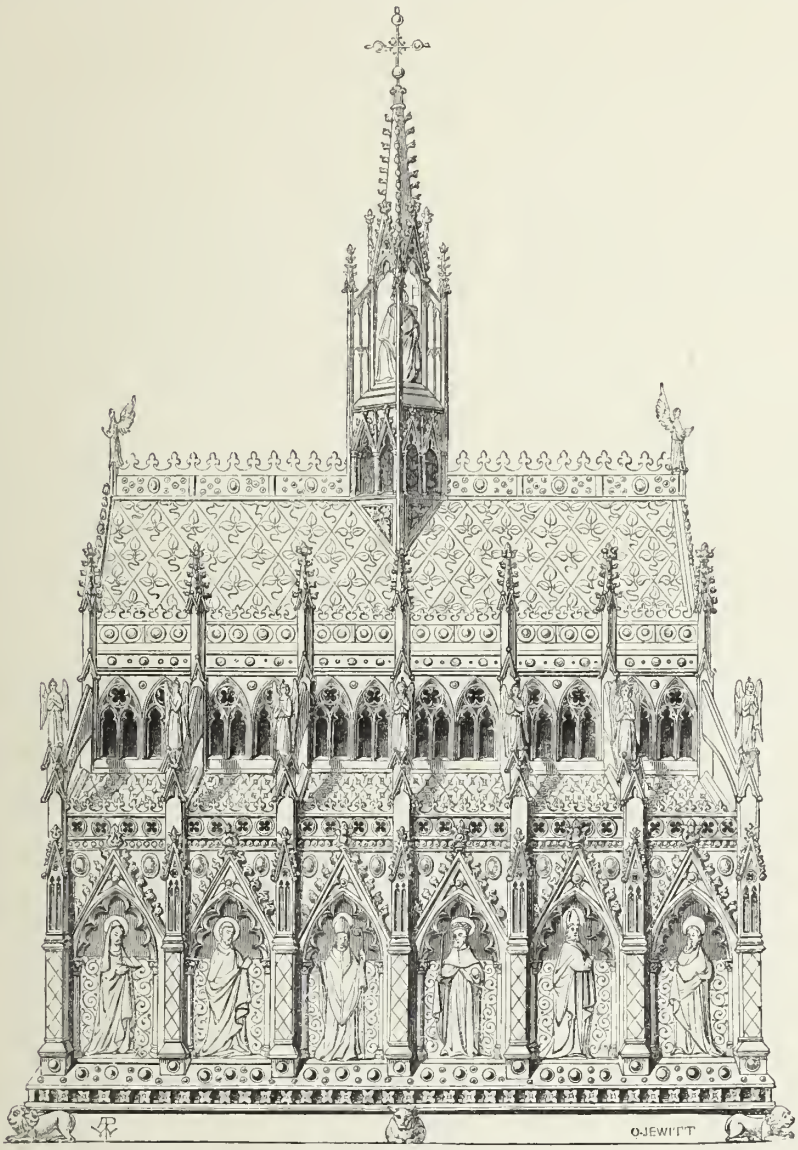
Mabillon in his notes on the Life of S. Wiborada V. and M. observes that the word fanon has three significations. 1. It means a napkin [mappula] of any sort. 2. It means the sacred vestment, otherwise called the maniple or sudarium. 3. It means a corporal. St. Angilbert, Abbot of Centule, A.D. 800, gave many sacred ornaments to three Churches built by the Monastery ; and among other things, *five stoles, adorned with gold, and ten fanons* (*or* maniples) *of precious stuff, adorned with gold.* St. Ansegisus, Abbot of Fontenelle, who died A.D. 835, gave to the Monastery of Fontenelle various ecclesiastical vestments, and, among others, *two rich fanons* (*i. e.* maniples), *one decorated with gold*, &c.

Georgius says that the fanon or phanon worn by the Pope, is the same as the orale, and is a veil of four colours in stripes, which is put on after the girdle, and turned back over the head, till the chasuble is put on, after which it is brought down over the shoulders and breast.—*Georgius*, lib. I. c. xviii.

* Paquot, in a note to Molanus, says, that when the Evangelists are depicted with the Gospels as emblems, these should be represented not as books, but as *scrolls*, partly unfurled.

Feet. See the Emblems of the Five Wounds of our Lord, Plate LXIX.

Feretory in its strict sense signifies a Bier, but as the shrines containing the sacred Relics of the Saints were frequently carried in solemn procession, the shrines themselves in course of time became thus designated.



FERETUM

Raised shrines in churches, like that of S. Edward, at Westminster, were also called Feretories. The use of Feretra, or portable shrines, is exceedingly antient; * we have abundant testimony of their use in the Anglo Saxon Church, both by record and representation. They are mentioned in the life of S. Adelard, who flourished in the eighth century; and there is little doubt of their having been used long previous. The solemn translation of the Relics of SS. Gervasius and Protasius took place in the fourth century; and that the bodies were placed on Feretræ or biers is certain, as the signal miracle of the blind man receiving his sight, of which S. Augustine testifies, was accomplished by his touching the *bier*, as it passed along; but whether the sacred remains were enclosed in shrines or not is quite uncertain. The type of a Feretory is a coffin; and those which are of the most antient form are simply a chest with a ridged top, like a roof, generally ornamented by pierced work or cresting, with the top and sides engraved and enamelled. This shape was always retained, for the richest examples of portable shrines executed in the fourteenth and fifteenth centuries are all constructed of the same form, but covered with ornaments and images in high relief, as shewn in the cut, surmounted by pinnacles or small spires, of delicate detail.

* The Reliques of the Saints were borne in solemn procession round the church, and also in the city on the anniversary of the festivals; also carried in times of public calamity, such as pestilence, with litanies and supplications; on the rogation days and other solemn occasions. "Item, unum Feretrum ligneum, pro Rogationibus, cum duabus costis de serico et platis argenteis, et aymellatis, et deauratis, cum armis diversorum. Inventory of S. George's Chapel, Windsor."—*Dugdale's Monasticon.*

Feretories were made of various materials. 1. Of solid gold and silver, adorned with jewels.* 2. Of wood, overlaid with plates of the precious metals.† 3. Of copper, gilt and enamelled.‡ 4. Of wood, richly painted and gilt; sometimes set with crystals.§ 5. Of ivory, mounted in metal, gilt.‖ 6. Of crystal, mounted in metal, gilt.¶ 7. Of wood, covered with precious stuffs and embroidery.**

Feretories were reserved in churches in the following different positions:—1. Under the altar. See Plate; also account of the shrines under the altar of Bayeux Cathedral. 2. Over the altar, on a beam, as over the antient High Altar of Canterbury Cathedral. 3. Round the choir, as formerly at Canterbury, and still at Winchester, Church of S. Remi, at Rheims, &c. 4. Raised on stone or wood work of elaborate design, as formerly at Durham, S. Albans, Canterbury, and still at Westminster.

Feretra or portable shrines, which were under the High Altar of Bayeux Cathedral, previous to the pillage of that Church by the Huguenots, in 1563.—"La Chasse de Saint Ravend et Saint Rasiph, laquelle contenoit less corps précieux de ces Saints Martyrs, elle étoit par le derriere, d'argent doré on travaillé en martelure: le devant, les deux bouts et le haut étoient de fin or, chargé d'Images en hosse aussi d'or, enrichis de grands et riches emaux et de pierres précieuses de plusieurs sortes: elle étoit soutenue de quatre pieds de cuivré doré en façon de-pieds d'aigle.

2. La Châsse de Saint Pantaleon, qui renfermoit le corps de ce glorieux Martyr étoit toute d'argent dorè, chargée d'images élevées, enrichies de tous côtés de saphirs, perles et autres pierres précieuses de diverses sortes: à l'un des bouts étoit l'image du Saint Sauveur, et à l'autre une image de Notre Dame, qui avoit un beau saphir environné de trois perles et autres petites pierreries, et à un des côtés au milieu étoit l'image de Notre Seigneur qui avoit un tres beau et riche saphir en sa poitrine: elle étoit portée sur quatre lions et deux serpens de cuivre doré.

3. La Châsse de Saint Antonin contenoit le corps de ce saint Martyr, faite assès nouvellement, et d'une tres belle façon, elle étoit toute d'argent doré, chargée d'images en basse, ornée aux chapiteaux de grosses perles et par tous les bords de beaux emaux, et de gros saphirs de grosses grenades, de grosses perles et d'autres pierres précieuses: a l'un des bouts il y avoit un très-gros saphir, et à l'autre une très-grosse grenade; et au dessus de la Châsse une espece de tour d'argent doré; portée sur quatre lions de cuivre doré, placées sur une table couverte entre les lions, et par les bords d'argent doré.

4. La Châsse de Saint Regnobert, renfermoit le corps de ce saint Evêque de Bayeux, elle étoit toute d'argent doré; au haut d'un des côtés étoit l'image de Notre Seigneur qui avoit en sa poitrine un gros saphir: tout ce côté et les deux bouts chargés d'images d'Evêques en bosse, ornés de pierres précieuses, l'autre côté qui etoit sans images, avoit au milieu un gros béril rond, autour duquel étoient ecrits deux Vers qui commencent par ces mots: *Custodis munus*, et au dessus au milieu étoit attaché un autre gros béril rond par quatre barres d'argent doré, cette Chase étoit portée sur quatre pieds de cuivre doré en forme de pieds de loup."—*Bezier Histoire de la Ville de Bayeux.*

The Abbot Guillaume of St. Germain at Paris, in 1408, caused a most sumptuous Feretrum, or shrine, to be made for the holy Relicks of S. Germanus. In form it resembled the nave of a church, not dissimilar to the cut given above. The body of the shrine was covered with plates of gold; the relieved work in silver gilt; on the sides were images of the twelve Apostles: at one end, under a most elaborate nich, the most Holy Trinity was represented; and on the opposite end S. Germanus, clothed in his

* Item, Feretrum Willielmi Episcopi totum argenteum, etc.

† Feretrum S. Laurentii portatile ligneum, coopertum plateis etc. argenteis.

‡ Una parva cistula gravata de cupro.

§ An exquisitely wrought wooden Feretory, painted by Hemlinck, with the life of S. Ursula, is still preserved at the Hospital of S. John, at Bruges.

‖ Capsula eburnea, etc.

¶ Feretrum christallinum—ornatum platis argenteis, etc.

** Una capsa, cooperta cum blavio serico, operata cum imagine Sancti agni et le pelican, facta cum parvula alba, in qua continentur multæ reliquiæ Sanctorum.—From the Inventory of Old S. Pauls.

pontifical habits, and seated on a throne, with S. Vincent and S. Stephen, patrons of the abbey, habited as deacons. This shrine was 2 feet 10 inches long (French measure), and about 2 feet high. The whole rested on six images of men, in copper gilt, who held scrolls, on which several Latin verses were inscribed, in memory of those who contributed to this pious work. To give a correct idea of the manner in which these shrines were made, and of the value of the materials employed, I have given a transcript of the original agreement with the goldsmiths, printed by Dom Bouillart, in his history of the Abbey.*

* Marché fait avec les Orfévres pour la Châsse de S. Germain. A tous ceux qui ces lettres verront, Guillaume par la permission divine humble abbé de l'eglise de S. Germain des Prez les Paris, et tout le couvent de ce même lieu, salut en Nôtre-Seigneur. Savoit faisons que nous d'un commun accord et consentement, et pour le clair et évident profit de nous et de nôtre eglise, confessons avoir fait marchie et convenances à Jean de Clichi, Gautier du Four et Guillaume Boey orfevres demeurans à Paris, de faire une châsse d'or et d'argent, où sera mis au plaisir de Dieu le corps de Monsieur saint Germain. Laquelle châsse aux deux pieds et demi et quatre pouces de long, et de hauteur et largeur telle comme il appartient à la longueur dessus-dite; et laquelle châsse sera de la maniere, façon et telles que lesdits orfevres nous ont baillé la pourtraiture et patron. Item, la haute et la basse couverture de ladite châsse sera faite d'or à fleurs de lys enlevées de l'or qui est en la châsse où est à present le corps de mondit sieur S. Germain. Item, la pierrerie qui est en ladite châsse où repose à present le corps dudit Monsieur saint Germain, sera ôtée et sera mise et employée par lesdits orfevres en ladite châsse qu'ils nous doivent és lieux et en la meilleure maniere que faire se pourra au profit de la dite châsse. Item, les images et les grand pilliers et les pilliers boutteres, les chapiteaux, les hotteaux et formes de verrieres, les claires voies et le clochier et tout ce qui appartient à ladite châsse seront d'argent doré bien et souffisament au regard de l'or au dire d'orfevres et gens à ce connoissans. Reservé toutes voies les images qui soutiendront ladite châsse qui seront de cuivre bien doré d'or bien et souffisament et aussi reservé le fonds de ladite châsse qui sera d'argent tout blanc, et laquelle châsse lesdits orfevres nous seront tenus et promettent faire du poids de cent cinquante marcs d'argent, en ce non compris le fonds d'icelle châsse qui seront d'argent blanc, comme dit est, et ou cas que ladite châsse peseroit plus, non compris ledit fonds, que cent et cinquante marcs d'argent, nous ne serons tenus de payer aucune chose du surplus de l'or et façon dudit surplus, fors seulement la valeur de l'argent d'icelui surplus. Item, que quand les ouvrages de ladite châsse seront faits, lesdits orfevres seront tenus de les dorer bien et souffisament comme il appartient; et iceux ouvrages regardez et visitez par orfevres et gens souffisament et en ce connoissans. Et s'il y a faute en la dorure, lesdits orfevres seront tenus de les redorer. Et aussi seront tenus un chacun pour le tout de ouvrer en icelle châsse bien et deuëment en personne dès maintenant jusques à ce que ladite châsse soit faite et parfaite. Et pour ce faire seront tenus de leur bailler l'or et l'argent que à ce faire appartiendra. Et si seront tenus lesdits orfevres et chacun pour le tout de nous rendre ladite châsse faite et parfaite bien et souffisament et bien dorée par la maniere dessus dedans la saint Vincent prochainement venant. Et aussi seront tenus de leur querir et livrer en nôtredite eglise lien bon, seur et convenable pour faire ladite châsse, et leur payer pour chacun marc d'or qu'ils mettront en œuvre pour façon seulement six écus d'or à la couronne de 18. s. par la piece; et par chacun marc d'argent qu'iceux orfevres livreront, pour argent, or et façon seront tenus de payer douze écus d'or de ladite monnoye. Pour chacun marc d'argent blanc, dont le fonds de ladite châsse sera fait, sept écus d'or de ladite valeur. Et pour chacun marc de cuivre, dont les images qui soutiendront læd. châsse seront faites, pour cuivre, or et façon quatre écus d'or. Lesquels prix nous serons tenus payer auxdits orfevres aussi et toute pour la forme et maniere qu'ils le commenceront et deserviront en ladite besogne. Et si seront tenus à eux et à leurs gens et aydes en faisant ladite châsse de leur querir leurs dépens par la maniere qui s'ensuit. C'est à savoir pour chacun jour qu'ils vaqueront en ladite besogne, et tant à jour ouvrables comme fêtes et dimanches, il leur sera baillé et livré à déjeûner ou boire à matin à deux personnes un pain de couvent et une peinte de vin. A l'heure de disner à deux personnes deux pains de couvent, une peinte de vin et une piece de chair de buef ou de mouton de quatre ou quartier de mouton et le buef à la vallue et du pottage bien et souffisament, et au souper pareillement comme au disner. Et aux jours que l'en ne mangera point de chair, nous baillerons à chacune personne trois œfs ou deux harens pour pitance et du potage à disner; et au souper à chacune personne deux œfs ou un harent et un fourmage pour toute la semaine, tels que nous avons. Et aussi seront tenus de leur bailler buches bien et convenablement pour eux chauffer, chandelle pour eux coucher et souper bien et convenablement, quand ils en auront necessité. Avec ce seront tenus de leur bailler et livrer un bon coffre en lieu seur comme dessus, où seront mises les parties et ouvrages de ladite châsse bien et seurement. Auquel coffre aura deux clefs, dont lesdits orfevres en auront l'une et nous l'autre. Toutesvoies si ladite châsse n'étoit faite et parfaite dedans ladite fête saint Vincent prochainement venant, nous ne serons tenus de querer auxdits orfevres aucuns dépens de-là en avant s'il ne nous plaist, si ainsi n'étoit que la faute fust ou soit venuë de par nous. Si promettons en bonne foy et sur l'obligation des biens de nous et de nôtre-

At Rouen was a most famous shrine, which contained the Relics of S. Romanus. This was vulgarly called La Fierte de S. Romain; it was solemnly carried in the annual procession at the deliverance of a prisoner condemned to death, an antient privilege possessed by the chapter, and which is mentioned in this work under GARGOYLE. The account of this custom, as given by De Moleon, is so interesting, that I have given it in the accompanying note.*

dite eglise avoir agréable et tenir firme et stable ce present marchié, convenances, promesses, et tout le contenu en ces lettres, les enterriner et accomplir de point en point selon ce que dessus est dit et non venir coutre jamais à nul jour par quelque voye que ce soit. En témoin de ce nous avons fait mettre nos sceaux à ces presentes lettres le dix-huitième jour du mois de Fevrier l'an mil quatre cens huit.

Obligation des Orfévres.—Je Gaultier du Four et Jean de Clichy et Guillaume Boey, confessons avoir eu et reçu de Monsieur l'Abbè de saint Germain, present le quint Prieur nommé Pierre Hachette et Jean de la Crute Chevecier et Michel Prevot tresorier et Messire Regnaut Denis et Messire Bontet de la Budiniere; c'est assçavoir 101 saphir; item, 140 esmeraudes entieres, et des despessées 35, qui font en somme cent soixcante et quinze pieces; item, 47 garnats entieres et quatres pieces, qui font en somme cinquante et un garnats. Item, 25 amatistes; item, 30 cassidoines; item, 220 perles; item, una petite croix d'or où il y a des reliques; item, 26 marcs 2 onces 12 estrelins d'or, pareil à une piece d'or que ledit Monsieur l'Abbé a par devers lui; item, d'argent à ouvrer tout net sept marcs cinq onces cinq estrelins· Tesmoins nos noms mis en cette cedule le 20. jour d'Aoust, 1409. J. de Clichy Gaultier du Four. G. Boey.

Feretra, Inventory of Old S. Pauls.—Feretrum S. *Laurentii* portatile ligneum coopertum platis argenteis, cum ymaginibus magnis levati operis argenteis deauratis, cum quatuor Annulis aureis affixis, et uno Marbodino, et duobus obolis de Marchia aureis, similiter affixis cum crestis, et duobus pomellis pulcris argenteis deauratis, de opere pineato. Et in eo continetur Feretrum cristallinum cum duabus costis S. *Laurentii* ornatum platis argenteis, et crestis argenteis, deauratis continentibus decem camahutos et alios lapides et perlis: et basis fundatur super quatuor Leones, et deficiunt quinq; lapilli, et pars crestæ in uno angulo tam majoris Feretri quam minoris. Et illud Feretrum cristallinum comparavit *Godefridus de Wescham* pro L. marcis. *Item*, Feretrum *Ricardi* Episcopi tertii, ligneum portatile undiq; opertum platis argenteis deauratis, cum ymaginibus undiq; grossis lapidibus et perlis; sed deficiunt lapides tam majores quàm minores, et perlæ iv. xii. et reponuntur in eadem capillæ beatæ *Mariæ*, et multæ aliæ reliquiæ in capsulis variis. *Item*, Feretrum S. Athelberti ligneum portatile, totum platis argenteis spissis opertum cum lapidibus insertis, cum cresta et circulis triforiatis; et affiguntur in una parte x oboli de Marchia, et duo annuli aurei; et deficiunt lapides cum karolis li fuerunt adhuc inventi in eodem cii lapides et continentur in eadem diversæ reliquiæ multorun Sanctorum. Item, Feretrum cristallinum ornatum platis argenteis deauratis, cum lapidibus insertis, et xii ymaginibus levati operis, fundatum super quatuor Leones continens multas Reliquias. Et Feretrum illud dedit *Radufus Dojoun*, et cresta fracta est per quinq; loca, et similiter una columpna lateralis, et reponuntur in eodem multæ Reliquiæ pretiosæ.—*Dugdale's History of S. Paul's.*

Ferctra, (or Biers) Inventory of Lincoln Minster.—Imprimis one great Feretrum, silver and gilt, with one cross isle, and one steeple in the middle, and one cross on the top, with twenty pinnacles, and an image of our Lady in one end, having in length half a yard and one inch; and in it is set a table of wood, and a thing in the middle to put in the Sacrament when it is borne, weighing three hundred forty and one ounces, of the gift of *John Westborne*, treasurer, wanting a pinnacle. Item, one Feretrum, silver and gilt, standing upon four pillars, with one plain foot, with one steeple in the height of the covering, ornate with red stones, and a round beryl in the other end, containing the finger of S. Katherine, in a long purse, ornate with pearls, weighing thirteen ounces, wanting a pillar.—*Dugdale's Monasticon.*

* Procession pour la délivrance d'un Criminel le jour de l'Ascension de notre Seigneur. C'est un des plus beaux droits de l'Eglise de Rouen que le pouvoit qu'elle a de délivrer un criminel et tous ses complices tous les ans au jour de l'Ascension: ce que attire dans la ville un tres-grand nombre de personnes qui veulent voir cette cérémonie. S'ils veulent satisfaire entierement leur curiosité, il faut qu'ils aillent sur les neuf ou dix heures de matin à la grande Salle du Parlement par le grand escalier qui est dans la Cour du Palais. Ils verront au bout de cette Salle une petite Chapelle fort propre où le Curé de S. Lô célebre une Messe solennelle chantée avec Orgues et la Musique de l'Eglise Cathedrale avec les douze Enfans de chœur: à laquelle assistent tous Messieurs les Présidens et Conseillers du Parlement revétus de robes rouges. Il faut y remarquer les reverences qu'ils font à l'Offrande. Après la Messe ils vont dans la grande Chambre dorée, où on leur sert magnifiquement à dîner vers midi. Après leur dîner, c'est à dire sur les deux heures après midi, le Chapelain de la Confrerie de S. Romain va en surplis, aumusse et bonnet quarré présenter en grand Chambre de la part de Messieurs du Chapitre de l'Eglise Cathedrale le billet de l'élection qu'ils ont faite d'un prisonnier detenu pour crime (hors ceux de leze-Majesté et de guet à pens). Ce qui ayant été examiné, le prisonnier oui et interrogé (son procès instruit et rapporté) est condamné au supplice que mérite son crime. Puis en vertu du privilege accordé en consideration de S. Romain, sa grace lui est donée, et il est délivré entre les mains dudit Chapelain qui conduit

St. Cuthbert's Feretory.—Next to these nine altars was the goodly Monument of St. *Cuthbert*, adjoining to the Quire, having the High Altar on the *west*, and reaching towards the nine altars on the *east*, and towards the *north* and *south*, containing the breadth of the Quire in Quadrant form; in the midst whereof, his sacred Shrine was exalted with most curious workmanship, of fine and costly green marble, all limned and gilt with gold, having four seats or places convenient underneath the Shrine, for the pilgrims or lame men, sitting on their knees to lean and rest on, in the time of their devout offerings and fervent prayers to God and holy St. *Cuthbert*, for his miraculous relief and succour, which being never wanting, made the Shrine to be so richly invested, that it was esteemed to be one of the most sumptuous Monuments in all *England*, so great were the offerings and jewels bestowed upon it; and no less the Miracles that were done by it, even in these latter days, as is more apparent in the history of the Church at large. At the *west* end of this Shrine of St. Cuthbert was a little Altar adjoining to it for Mass to be said on, only upon the great and holy Feast of St. Cuthbert's Day in Lent; at which solemnity the Prior and the whole Convent did keep open household in the Fraterhouse, and dined altogether on that day, and on no day else in the year. And at this Feast, and certain other Festival Days, in time of Divine Service, they were accustomed to draw up the cover of St. Cuthbert's Shrine, being of wainscot, whereunto was fastened unto every corner of the said cover to a loop of iron, a very strong cord, which cords were all fastened together at the end, over the midst of the cover, and a strong rope was fastened unto the loops or binding of the said cords; which rope did run up and down in a pulley under the vault, over St. *Cuthbert's* Feretory, for the drawing up of the cover of St. *Cuthbert's* Shrine; and the said rope was fastened unto a loop of iron to the *north* pillar of the Feretory, having six very fine sounding silver bells fastened to the said rope, which, at the drawing up of the cover, made such a goodly sound, that it stirred all the people's hearts that were within the Church to repair unto it, and to make their prayers to God, and that holy man St. *Cuthbert;* and that the beholders might see the glory and ornaments thereof. Also the said cover had at every corner two hoops of iron made fast to every corner of the said cover, which did run up and down on four round staves of iron, when it was drawing, which were made fast in every corner of the marble stone that St. *Cuthbert's* Coffin did lie upon; which said cover on the outside was very finely and artificially gilded. And also on either side of the said cover were painted four lively images, curiously wrought, and miraculous to all beholders thereof. And on the *east* end was painted the picture of our Saviour sitting on the Rainbow to give Judgment, very artificially and lively to behold; and on the *west* end of the said cover was the picture of our Lady, and the picture of Christ on her knee; and on the height of the said cover, from end to end, was a most fine brattishing of carved work, cut throughout with dragons, fowls, and beasts, most artificially wrought and set forth to the beholders,

le criminel tête nue à la place de la vieille Tour, où la Procession étant arrivée, l'Archevêque assisté du Célebrant, du Diacre et du Soûdiacre et de quelques Chanoines, monte au haut du perron avec eux et avec les deux Prêtres qui portent la Fierte ou Châsse de S. Romain, laquelle étant posée sous l'arcade sur une table decemment ornée, l'Archevêque ou à son defaut le Chanoine officiant fait une exhortation au criminel qui est à genoux nue tête, lui représente l'horreur de son crime, et l'obligation qu'il à Dieu et à S. Romain par les merites duquel il est délivré: après quoi il lui commande de dire le *Confiteor*, puis il lui met la main sur la tête et dit le *Misereatur* et *l'Indulgentiam;* ensuite de quoi il lui fait mettre ses épaules sous un bout de la châsse, et étant ainsi à genoux la lui fait un peu élever. Aussitôt on lui met une couronne de fleurs blanches sur la tête; après quoi la Procession retourne à l'Eglise de Notre Dame dans le même ordre qu'elle est venue, le prisonnier portent la chasse par la partie anterieure. Aussitôt que la Procession est rentrée dans l'Eglise, et que le criminel a posé la châsse sur le grand Autel, on dit la grande Messe quelque tard qu'il soit, quelquefois à cinq on six heures du soir. L'Archevêque fait encore au prisonnier une petite exhortation, et il est conduit devant les Dignitez et au Chapitre où on lui fait encore une exhortation, et de là on le mene à la Chapelle de S. Romain, où il entend la Messe. Ensuite il est conduit à la Vicomté de l'Eau, où on lui donne la collation, et de là chez le Maître de la Confrerie de S. Romain, où il soupe et couche. Le lendemain sur les haut heures du matin le criminel est conduit par le Chapelain dans le Chapitre, où le Pénitencier ou un autre Chanoine lui fait encore une exhortation, puis l'entend de confession; et on lui fait prêter serment sur le livre des Evangiles, qu'il aidera de ses armes Messieurs du Chapitre, quand il en sera requis: après quoi on le renvoye libre.

varnished and coloured with a most fine sanguine colour, that the beholders might see all the glory and ornaments thereof, and at every corner of the said cover there was a lock to lock it down, from opening and drawing it up."—*Antiquities of Durham, p.* 8.

"There was on the *south* side, between two pillars, a beautiful Monument of blue marble, a yard high, supported by five pillars, one at every corner and the fifth under the middle; and above the said marble stone and pillars stood a Shrine, second to St. *Cuthbert's*, wherein the bones of that holy man, St. *Bede*, were enshrined. It used to be taken down every Festival Day, when there was any solemn Profession, and carried by four monks in time of Procession and Divine Service; which being ended, they conveyed it again into the Galiley, and set it upon the said Tomb, which had a cover of wainscot, curiously gilt, and made to draw up and down over the Shrine, when they pleased to show the sumptuousness thereof. And for a confirmation of the truth of this account of St. Bede's Shrine, it is not improper to transcribe the following verses from the antient History, which discovers both the time of his translation from St. *Cuthbert's* tomb, and the maker and founder of the Shrine in the Galiley. *Hugh*, Bishop of *Durham*, having finished the Chapel called the Galiley, caused a Feretory of gold and silver to be made, wherein were deposited the bones of venerable *Bede*, translated and removed from St. Cuthbert's Shrine. In the lower part of the first work, the following Latin verses were engraven:—

Continet hæc Theca Bedae venerabilis ossa,
Sensum factori Christus dedit atque datori:
Petrus opus fecit, Praesul dedit hoc Hugo donum:
Sic in utroque suum veneratus uterque Patronum.

In English, thus:—

This Coffin doth contain the Bones of venerable Bede,
Christ to the Maker Sense did give, and to the Giver Gold:
One *Peter* fram'd the Work, the Cost Bishop *Hugh* paid:
So *Peter* and *Hugh*, Patrons both, St. *Bede* inclosed in Mold."

Antiquities of Durham Abbey, p. 48.

There are several very fine examples of antient Feretra still remaining at Aix la Chapelle.

The word Feretory is also sometimes applied to a portable frame for solemn processions, as in the following extract.

"Item, I bequethe to the seyd chirch of Seynt George, a solempnitie of array for the fest of Corpus Christi, oon partie wrought in the plate, of silver, and over-gilt: and that other in tymbre, to be borne between the decon and subdeacon, the tymbre is peynted, and over-gilt with fyne gold. And, for every sign of the Passion, an aungel berynge the Sign of the crosse, and of the crown of thorne: another aungel berying the pillar and the scourges; another aungel beyryng the spere and the sponges; another aungel beyryng the remnant of the signs of the passion; and, in the middle of the feretorye, a gret round black cover; and one peynted with gold and asure, and peynted with sterres of gold, in the middel of that round block, for a great coupe, of sylver, and over-gilt, to stande on, upon a pynne of tre. And, in the seyd coupe, a litel box of silver, and over-gilt, to put in the Sacrament. This gret coupe, and the litel together, first to be set upon the gret block of tre, with a gret croun of silver, and over-gilt, garnished with stones, clepyd dublets, redde, blue, grene, and yellowe, garnished wyth counterfeyt perles made of silver; the croun of the wight of C^{s}. This croun fyrst to be set upon the gret round blok of tre, and thanne upon the pynne standying in the said blok. The said coupe to be crouned withoute wyth a small croune, ordeyned redy therefore. Item, I bequethe to the seyd feretorye, a tabernacle wele wrought of silver and over-gilt, of the wight of one marc, or thereabouts, goyng wyth a byll to be set high upon the coupe. And above, upon the poynt of the seyd tabernacle a litel crosse of silver, and over-gilt, goyng also by a vice. All this plate that longeth to the feste (that is to say, of Corpus Christi) yf myn executors samyn that yt should be in more sure garde of the parishors of the chirch of oure Lady of

Staunford; Y would yt shuld rest and abyde in the garde of them, and wythyn theire tresour. And atte the daye of the fest of Corpus Christi, to follow the Sacrement of the seyd chirch of our Lady, yf it plese the paryshors of the seyd chirch of our Lady, onlesse that they wel have yt serve for both. From the Will of Sir W. Bruges, Garter King at Arms, 1449."—*Nichols's Illustrations of Antient Times*, p. 133.

Fish. Fishes in general are emblems of Chastity.

For the different significations attached to the various species, see under their proper names.

Flowers. Flowers have been constantly used in the Church as emblems of Joy and Festivity; and also as symbols of Love and Devotion towards the Saints and Martyrs: whose manifold graces and virtues are shadowed forth in their rich variety of hue and odour.

Fortunatus, Bishop of Poictiers, who flourished in the sixth century, has commemorated the custom that prevailed at that period, of hanging flowers in crowns and garlands over the altars.

Texistis variis altaria festa coronis,
Pingitur ut filis floribus ara novis.

They were also suspended round the walls of churches. This is mentioned by S. Gregory of Tours, who relates that the Priest S. Severinus had attached lilies to the walls of one of the churches he had built: Solitus erat flores liliorum tempore quo nascuntur colligere, ac per parietes hujus ædis appendere. The pavements of the churches were occasionally strewed with flowers and leaves from a very early period. S. Paulinus says:—

Ferte Deo pueri laudem, pia Solvite vota;
Spargite flore Solum; prætexite limina sertis:
Purpureum ver spiret hiems; sit floreus annus
Ante diem; sancto cedat natura diei.*

This was also practised in the English Church, and is still kept in the continental churches on Festivals. Flowers were strewed or placed on the tombs of the Martyrs. S. Augustin, in his treatise, 'De civitate Dei,' mentions that a noble person of the name of Martial, in the city of Calama, in Africa, was miraculously converted by the application of a Flower taken from the tomb of S. Stephen. Flowers were also worn as chaplets or garlands by the assistant Clergy (See Garlands,) and offered through devotion, before shrines and images, especially those of our Blessed Lady. The custom of decorating churches with flowers and branches is not only most antient, but it is truly admirable, as proceeding from the beautiful principle of making all the creatures of God contribute in their season to increase the solemnities of His worship. 'Benedicite universa germinantia in terra Domino?' It should however be remarked, that each quarter of the year, in succession, produces a fresh variety for this purpose; nor less beautiful is the red-berried holly, fresh and bristly among the tapers of a Christmas night, than the roses of the Assumption. While Nature then supplies the richest stores for each succeeding festival, how monstrous is the *modern practice* of resorting to paper leaves and tinsel flowers, standing like faded trumpery throughout the year, a mockery and a disgrace to the sacred edifices where they are suffered to remain. The English churches were decorated several times in the course of the year. There are mentioned in the old parish accounts, S. Mary Outwich, London:—1524. Item, for byrch at Midsomer, ij^{d}. Item, for holy and ivy at Chrystmas, ij^{d}. 1525. Paid for korks, flowers, and yow, ij^{d}. Paid for brome ageynst Ester, i^{d}. Paid for byrche and bromys at Midsomer, iii^{d}. Paid for rose garlands on Corp^{s}. Xti daye, vi^{d}. The custom of decorating the English parish churches at Christmas and Whitsuntide is still retained in many towns and villages.

* See Thiers histoire des Autels, chap. x.

Fools. Representations of men in various postures in a grotesque dress, with a fool's cap and bells, frequently occur in the antient churches, especially under the seats of choir stalls.

The introduction of these and other ludicrous, or even indecent images, in those very buildings dedicated to the solemn worship of God, has long been a subject of enquiry among the learned, and of surprise and scandal to the generality of persons. It seems, therefore, most important to explain their real origin and intention, lest the blemishes of a fine period may be ignorantly reproduced with the revival of its excellencies. The source of many of these representations may be traced to the Pagan orgies of the Saturnalia* and Lupercalia, which even at the close of the fifth century were celebrated with all the debauchery and extravagance that characterised their observance, notwithstanding the strenuous efforts of Pope Gelasius to abolish them. No sooner had the Church at length succeeded in suppressing these extravagancies under their original denominations, than the same indecent buffoonery was introduced on some of the great Christian festivals, and distinguished during the middle ages by the names of Festa Fatuorum, Festa Asinorum, and Festa Kalendarum.† On these occasions men, and eventually ecclesiastics, disfigured themselves in hideous masks, representing the heads of stags, oxen, and other animals and monsters, whose cries and bellowings they imitated in the very choirs of the churches, with outrageous postures and gesticulations. These abominations, carried on in some of the most glorious temples of Christendom, and in which the sacred Mysteries themselves were parodied and prophaned, were not only loudly denounced and deplored by the devout and learned ecclesiastics,‡ but for many centuries they were the subject of decrees and censures fulminated by bishops, synods, and councils; nor were they finally abolished till the commencement of the sixteenth century. Among the various disguises assumed on these occasions, none was more frequent than that of Fools, with high ears like horns, from which those who wore them were called *Cornards.* In each city these made the mock election of a temporary Superior, called Abbas Cornadorum, and who assumed the habit of a regular abbot, and was always accompanied by a tumultuous company, wearing masks, and shouting, tumbling, and playing on musical instruments. These antics have formed the type of many representations, both in sculpture and painting, executed during the middle ages, among which may be particularly mentioned, the bas-reliefs on the N. Portail of Rouen Cathedral, where a long succession of grotesque figures, are mingled with subjects taken from sacred history, many of which correspond exactly with the description of the disguises assumed. It will be readily seen from this statement, that many of these monstrous and ludicrous representations that are found in our great churches are derived from a most objectionable source, a Pagan custom, revived among Christians, and only among Christians, through a licentious and disobedient spirit. They should be indeed rather regarded as the evidences of debased ideas, than selected for our present imitation.

* In these Saturnalia, as is well known, the servants were permitted to assume the functions and dignity of their masters; and in like manner, during the Feast of fools, sometimes called the feast of sub-deacons, the choristers and lower order of clergy filled the places and offices of the dignitaries of the Church. The annual custom of electing the boy Bishop, which was common to most cathedral churches, may also have been derived from the same cause: and though originally innocent, was soon attended with much abuse: indeed, when we reflect on the sacred character of the episcopate, and the solemnity of its functions, we cannot but feel astonished that so injudicious, not to say sacrilegious, a practice could ever have been tolerated.

† These feasts were kept between Christmas and the Epiphany, and generally on the first day of the year, therefore called Kalendæ. See Du Cange's Glossarium, under Kalendæ; also Festum Asinorum, and Abbas Cornadorum.

‡ 'Is it not (exclaims S. Maximus) a most culpable folly for men to dishonour the body in which God has created them, by disfiguring themselves in the shape of ferocious animals and monsters? What shameful foolishness in those who borrow the most repulsive forms to disfigure the chief work of the Creator, the human body, which has been formed in so much grace and beauty.'

It is necessary, however, to draw a great distinction between those *burlesque* figures which I have been describing, and symbolical representations of both vices and virtues, which are often introduced under the guise of animals, whose nature corresponds to the passion or virtue represented; hence, human beings may be depicted with heads of beasts and birds, such as foxes, lions, or hawks, to denote cunning, courage, or rapacity. Again, animals are frequently introduced with the same intention, and most admirable moral lessons are imparted under the same types as have been selected by Æsop and his imitators. Representations of monsters may also be introduced in churches with great propriety, as emblems of the enormity of sin, and subdued by the power of the Church. The foregoing remarks on the Feast of Fools, refer only to the *degrading, ludicrous, and indecent representations*, that are found in antient buildings, and are not in any way to be understood as applicable to those I have just described. It is also proper to remark, that the follies and vices of mankind have been sometimes set forth with worthy censure under the figures of men in the habit of fools, as by Sebastian Brandt, in his celebrated work, Navis Stultifera.

Before dismissing this subject, it will be proper to allude to a practice which prevailed during the middle ages, of *personating* sacred characters in religious functions, which has been suppressed in most places by ecclesiastical authority. Although such representations may have been in some degree suited to the simplicity of the people, yet they must not only have been frequently attended by circumstances of a ludicrous or indecent nature, calculated to cause ridicule and irreverence towards holy things and persons, but they must have greatly detracted from the majesty of many of the antient rites. Few persons in the present time ever draw any distinction between the recognised rites of the Church and those local pageants and ceremonies that had been introduced in various places; and which, by the decrees of the Council of Trent, are now formally prohibited. It is indeed most consoling to turn from many of these extravagant ceremonies to those of the Roman Pontifical, where the prayers and benedictions are only second in sublimity of language to the Sacred Scriptures themselves, and where every rubrick is fraught with reverence and devotion. In the liturgical reforms, which were effected in the sixteenth century, we cannot but discern the Divine power continually abiding with the holy Roman Church, that enables her, after the lapse of centuries, to prune the branches she had originally put forth; nor can we sufficiently deplore the unhappy schism that severed England from the mother trunk, and allowed the hatchets of fanatics to lop off her fairest foliage, when, had the faded twigs been removed by a parent hand, she might have flourished more glorious than ever.

Fox. An emblem of cunning, deceit, and rapacity.

In the fifteenth and sixteenth centuries we find representations of Foxes habited as friars, and preaching to geese; feasting, &c. These were introduced by the secular clergy, and some of the older religious orders, who viewed the Franciscans with much jealousy. This unhappy feeling was caused by the vast privileges and exemptions possessed by this order, combined with the surprising influence which they obtained over the minds of the common people by their powerful preaching and meanness of attire; they were, in fact, the popular clergy of those days, and were to have been alone spared, had the insurrection of Wat Tyler succeeded. They were totally exempted from Episcopal and Ordinary jurisdiction, excused from the payment of tithes, and were allowed to bury such as desired it in their own churches, on payment of only a fourth part of the obventions to the parish church. Under these circumstances they soon obtained vast influence, to the diminution both of the authority and revenues of the old clergy; and hence, were regarded by these latter with feelings of much dislike and jealousy, which were occasionally developed in the satirical representations above alluded to. The character of the Fox has been selected by several old writers as a mask under which they might put forth satires on religious or political abuses. A work of this description was printed by Caxton, in 1481, entitled '**The Hystorye of Reynart the Foxe.** In this history be written the parables, good learning, and divers points to be mentioned, by

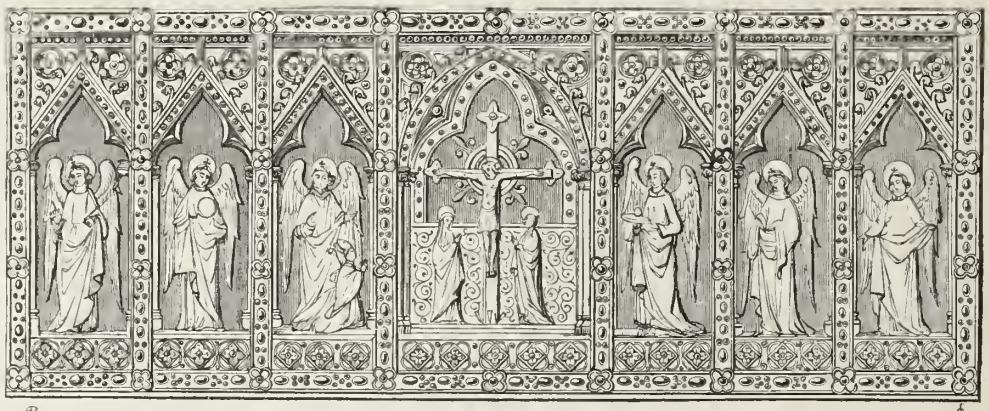
which points men may learn to come to the subtle knowledge of such things as daily be used and heard in the councils of lords and prelates, ghostly and worldly,' &c.—See *Dibdin's Typographical Antiquities, vol.* i. *p.* 117.

A most curious book, composed by Sebastian Brandt, entitled **Les reynars traversant les perilleuses voyes des folles fiances du monde,** was printed at Paris in the year 1500, with many woodcuts, in which foxes are represented in various habits and actions, with severe allusions to the abuses of the time.

Fringe. An ornamental edging or border, originally the ends of the threads which composed the stuff, fastened together to prevent their unravelling.

Fringe is used in many ecclesiastical vestments and ornaments; at the ends of the pallium, stole, and maniple, and the infulæ of the mitre; round veils, at the bottom edge of copes, round the open sides and edges of dalmatics; also the bottoms of frontals, altar curtains, canopies, and dossells. The Fringe should properly consist of as many coloured threads as there are varieties in the stuff to which it is appended; hence, all the old Fringes are party coloured, and composed of fine threads fastened together, mingled with gold; and not either extravagantly long or clumsy, like modern fringes. (See some Illustrations of Fringes in the True Principles of Pointed Architecture, p. 28.)

Frontal. The hangings or pannel in front of an Altar. See Plate VIII.



PRECIOUS FRONTAL.

Of these there were three kinds. 1. Of precious metals, adorned with enamels and jewels. 2. Of wood, painted, gilt, embossed, and often set with crystals. 3. Of cloth of gold, velvet, or silk embroidered, and occasionally enriched with pearls.

Of those which were composed of plates of precious metals, we may mention in the first place, the golden Frontal, presented to the Cathedral of Basle by the Emperor Henry the Second, in 1019. It is four feet in height, and about five feet nine inches in length, divided into five compartments by shafts and arches, each containing an image; the centre one is that of our Lord; the others represent the three Archangels, S. Michael, S. Gabriel, S. Raphael; and S. Benedict. At the feet of our Lord, are two small images,* representing the Emperor, and his wife Cunegonda, the donors of the altar. In front of the upper edge, and along the base, is this inscription

QVIS SICUT HEL FORTIS, MEDICUS, SOTER BENEDICTUS.
PROSPICE TERRIGENAS CLEMENS MEDIATOR USIAS.

* The custom of representing our Lord of a much larger stature than human beings is commonly found in the works of the early Christian artists, and was intended as a symbolic representation of Majesty.

which refers to a miraculous cure of the Emperor, by the intercession of S. Benedict. This Frontal, doubly interesting from the profound mystic symbolism of its design, and the historical associations connected with it, was publicly sold by the Government of the Canton, in 1834, and was purchased by Mons. le Colonel Theubet, in whose possession it still remains.

In the church of S. Ambrosio at Milan, under a ciborium, stands an altar with a Frontal of gold plate, with many images, embossed in a style not very dissimilar to the one just described.

From a charta of Ferdinand the Great, in 1101.—" In prædicto loco ornamenta altariorum, id est, Frontale *ex auro puro*, opere digno cum lapidibus, Smaragdis, Safiris et omni genere pretiosis et olovitreis: alios similiter tres Frontales argenteos singulis altaribus."—*Du Cange Gloss.* 726, tom. iii.

Dom Jacques Bouillart, in his history of the Abbey of S. Germain des Prés, has figured and described a metal Frontal of great beauty, that was made for the High Altar of that church, at the cost of Abbot William, in 1409. It is divided into seven arched compartments, divided by rich clustered shafts, terminating in pinnacles, with double niches in each. Each compartment, except the centre, is subdivided by a smaller shaft, forming niches, with projecting pedestals, and containing images of S. John the Baptist, S. Peter, S. James, S. Philip, S. Germanus, S. Catharine, on the right; and on the left, S. Paul, S. Andrew, S. Michael, S. Vincent, S. Bartholomew, and S. Mary Magdalene. In the centre compartment is our Lord crucified, with the arms extended, and images of our Blessed Lady and S. John on either side; while on a small pedestal, at the foot of the cross, is a kneeling effigy of the good Abbot himself, vested in cope and mitre, holding a pastoral staff, with this inscription:—'Guillelmus tertius hujus ecclesiæ abbas.' The whole is surrounded by a richly engraved border of metal, set with stones and enamels. This fine specimen of antient art and piety, was probably destroyed with the other ornaments of the abbey, in the great Revolution. Before the pillage of Bayeux Cathedral, by the Huguenots, in 1563, there was a most beautiful and costly Frontal belonging to the High Altar. It was composed entirely of silver gilt, richly enamelled. In the centre was the Crucifixion of our Lord, with ten images arranged on each side; the whole ground was bordered with Fleur de Lis. The border was inlaid with precious Relics, each with a label; and in the centre, in golden letters on an azure ground, was an inscription, setting forth that this table had been given to the church, by Monseignieur Louis de Harcourt, Patriarch of Jerusalem, and Bishop of Bayeux. It contained above three hundred and sixty-three marks of silver; and the cost of the workmanship was equal to that of the material. This Frontal was fixed to a chest of wood by silver cramps, and was occasionally closed in front by two sliding panels, which, as well as the ends of the chest, were richly painted on gold grounds; and over the centre joint, when closed, a Crucifixion on a pillar. Within this chest were enclosed four small shrines. (For an account of which, see FERETRUM.)

Inventory of Winchester Cathedral.—" Imprimis, the nether part of the High Altar, being of plate of gold, garnished with stones. The Front above being of broidering work and pearls, and above that a table of images, of silver and gilt, garnished with stones."

Of Frontals made of wood, painted and gilt, we may cite the truly fine example which once belonged to the High Altar of Westminster Abbey, and is still preserved in that Church. Not only were the pannels into which it was subdivided, exquisitely painted on gold grounds, large traces of which are yet visible, but the whole of the borders and spandrils are enriched with pieces of glass of various colours, beautifully diapered with gold, and a sort of enamel, interspersed with crystals and other stones. These enrichments of azure glass, laid over white plates (to render them transparent,) and diapered with a gold pattern, were very frequently introduced in the thirteenth century, and their effect was exquisitely beautiful. The whole of the wood-work of this Frontal was prepared with several coats of whitening and size, under the gold, as is now done for the best description of gilding, and a great deal of minute ornament was raised or incised in this preparation, which imparted a

wonderful richness to the mouldings and other parts. This exquisite specimen of Christian art at its finest period, owes its preservation to having been used *as top of a case to the wax work* that has so long disgraced the Abbey, where it remained in obscurity and neglect till a few years since; when happily the admirable work of our catholic forefathers became better appreciated and preserved. Frontals of cloth of gold and needle-work were most frequently used, they were generally of the richest materials, with imagery, colours, and decorations, appropriate to the various festivals and seasons. They originated in a curtain or veil of silk, or precious stuff being drawn across the open space under the altars, to preserve the shrines of the Saints that were usually there deposited with greater reverence. (See Plate LXXI.) In course of time, these curtains were converted into one hanging piece, covering the whole front of the altar, and suspended from the upper edge, and this was termed a Frontal, or hanging pannel. A piece of richly embroidered stuff was also frequently hung above the altar, called a Super-frontale,* or upper Frontal, being in fact a low dossell.

In the inventory of the ornaments belonging to All Souls Chapel, Oxford.—" Item, I. frontale et suffrontale de panno serico rubeo et blodio cum castell. de auro. Item, tabula Frontalis et superfrontalis bene depictæ Pannus Frontalis de Baudekino et pannus superfrontalis de rubeo cendato cum turrilibus et leopardis deauratis."—*Collectanea Curiosa.*

Durham Abbey.—The daily ornaments that were hung both before the altar and above, were of red velvet, with great flowers of gold, in embroidered work, with many pictures besides, very finely gilt: But the ornaments for the principal feast, the Assumption of our Lady, were all of white damask, beset with pearls and precious stones, which made the ornaments more glorious to behold.

Frontals belonging to Lincoln Cathedral.—Item, a cloth of gold, having in the midst the Coronation of our Lady, with many Angels on every side, with organs and trumpets, and Apostles, and many other divers images; with a frontlet, powdered with crosses of gold, '*Ex dono dicti Ducis.*' Item, a red cloth of gold, with falcons of gold, and a frontlet of the same suit, with two altar cloths, one of diaper. Item, a purpur cloth, with an image of the Crucifix, Mary and John, and many images of gold, with a divers frontlet; having in every end two white leopards, with two altar cloths. Item, a cloth of gold, partly red and partly white; with an image of our Lady in the midst, with her Son, in a circle, with eight Angels; and on her right hand an Archbishop, standing in a circle, with eight Angels; and on her left hand, a Bishop standing in a circle with eight Angels; with a frontlet of the same suit, having in the midst the *Trinity*, with two Angels incensing on every side; *Ex dono dicti Ducis Lancastriæ.* Item, one other cloth of the same suit, having in the midst an image of a Virgin in a circle, with an image of *St. John Baptist* of one side, and *St. John the Evangelist* on the other side: *Ex dono præfat. Ducis.* Item, a cloth of white, with troyfoils of gold, having the Salutation of our Lady in a red circle, with a frontlet of the same, with two cloths of diaper. Item, a cloth of blue, with flowers and griffins of gold, with an old cloth of diaper. Item, a double cloth, white and red for Lent; with a plain altar cloth, with a frontlet of the same suit. Item, a white cloth of damask, broidered with flowers of gold, having an image of the Assumption of our Lady in the midst, with this Scripture at her feet, *Ex dono Johannis Crosby, Treasurer of Lincoln;* with an image of St. John Baptist on the right hand, and an image of St. Katherine on the left hand, with one linen cloth.

From an Inventory of King's College Chapel, Aberdeen.—Pro majori altari 3 antipendia; 1. Cui historiæ divæ Virginis Mariæ, filis byssinis ac laneis sunt contextæ. 2. Effigies apostolorum, Petri, Andreæ, et Johannis continet. 3. Pro quotidiano usu altaris B. Mariæ Virginis. Antipendia ejusdem altaris, viz. unum atrabascense, cui divarum effigies et flores, filis laneis subtilibus bysso commixtis sunt contexti.

* It is proper here to correct a mistake which occurred in printing the account of Altars, where super *Frontale* is called a super *Altare.*

Fruit. Fruits in general may be considered as emblems of God's bounty, and may therefore be introduced with great propriety in ecclesiastical decoration.

Grapes and ears of corn are occasionally introduced in ecclesiastical decoration, as symbols of the Eucharistic Offering. A cluster of grapes on one stem is considered as an emblem of unity. Pomegranates, according to heralds, are emblems of royalty, on account of their top resembling a crown. They were symbolically used in the decoration of Solomon's temple; and, according to S. Gregory the Great, thus signify the Unity of the Church. There are many instances of their introduction in the later pointed works in England, but this was probably in allusion to Catherine, daughter of Ferdinand the Second, who had assumed the pomegranate as a badge after the conquest of Granada. Small bells, attached to vestments, were often made in the form of pomegranates.

Funeral Palls. The Palls antiently used at the funerals of persons of distinction were of a most costly and beautiful description, frequently of velvet, or cloth of gold, with embroidered imagery and heraldic devices. See Plates LXXII. LXXIII.

In Shaw's Dresses and Decorations, vol. ii. plate 89, a superb example is figured of a Pall, still in the possession of the Sadler's Company, London; and another, of even greater interest and beauty, is preserved by the Company of Fishmongers. Each Company and Guild was possessed formerly of Funeral Palls, more or less ornamented, according to the wealth of these societies, which were used when any of the confraternity deceased. Palls were not only used at Funerals, but extended over tombs, on metal herses, as at Warwick, &c. (see HERSE;) more precious and beautiful ones being probably provided for the anniversaries of the deceased persons Funeral Palls were made sometimes square, and sometimes with lappets to fall down round the sides of the coffin, with a cross extending the whole width and length;* formed of a different sort of stuff from that of which the ground is composed, or of a rich orphrey. This cross was generally enriched with ornaments, or appropriate scriptures, such as,—**Credo quod redemptor meus vivit, et in novissimo die de terra surrecturus sum: et in carne mea videbo Deum Salvatorem meum. In te domine speravi non confundar in æternum. De Profundis clamavi ad te Domine, Domine exandi orationem meam. Credo videre bona Domini in terra viventium. ne recorderis peccata mea Domine dum veneris judicare seculum per ignem. Libera me Domine de morte æterna in die illa tremenda.** The cross was worked on Funeral Palls to shew the faith of the deceased, and his hope of salvation through the Passion of our Lord. Sometimes the Five Wounds were represented by as many floriated crosses in the centre and ayles of the pall. Escutcheons of arms were also affixed or embroidered on it; and occasionally the whole field was powdered with badges and bearings of the deceased. In Vol. iv. of the Antiquarian Repertory, is a plate, representing the Funeral procession of Elizabeth, wife to King Henry the Seventh, where a large Pall with a cross and escutcheons is figured. The same is also to be remarked in the Palls figured in the Funeral of Anne de Bretagne.—Montfaucon's Monuments de La Monarchie Francaise. (See HERSE.) Many rich Palls are mentioned in the inventory of old S. Paul's Cathedral, which had been offered at funerals. "Item, Baudekynus rubeus cum magnis rotellis, et Griffonibus et Elephantis infra rotellas de funere *H. de Sandwyco.* The colours of these Palls were very various. Black was used in the sixteenth century, and perhaps earlier;† but they

* In Sylvanus Morgan's Sphere of Gentry, published in 1661, is a Pall, represented under a herse, in honour of King Charles the First, with a white cross of this description.

† A Pall of black velvet to lay upon the herse is mentioned among the ornaments to be retained in St. Paul's Cathedral, in the 7th year of Edward the Sixth.

were frequently made of red, purple, green, and blue, velvet, or cloth of gold, with reference to the heraldic tinctures that were peculiar to the deceased. Purple, with a red cross, is rich and solemn, without imparting that dismal appearance which distinguishes modern funerals. For a further account, see PALL and HERSE.

Fylfot. The Fylfot is a sort of cross cramponée that was frequently introduced in decoration and embroidery during the middle ages. See Plate XXXVI.

There is an interesting account of it in Waller's Monumental Brasses, No. 10, where it is described as having been known in India as a sacred symbol many centuries before our Lord, and used as the distinguishing badge of a religious sect, calling themselves followers of the mystic cross. Subsequently it was adopted by the followers of Buddha, and used by the Christians at a very early period. Mr. Waller imagines it was first introduced in christian monuments in the sixth century. But in this he is not correct, as it is found in some of the very early paintings in the Roman catacombs, particularly on the habit of a (Fossor) or excavator, of the name of Diogenes, who is painted over his tomb, with a lamp in his left hand, a pick-axe in his right, a large pair of compasses and other tools lying at his feet, while in the back ground various catacombs are depicted. Over the arch, above the painting, is this inscription :—

DIOGENES FOSSOR IN PACE DEPO.
OCTAV. KALENDAS OCTOBRIS.

This monument, which is certainly not later than the third century, is of great interest, as it fully proves the early use of the emblem in question, and certainly as a religious symbol; for D'Agincourt, in speaking of this very monument observes, (Peinture 25), that those who were entrusted at that early period with the interment of Christians, were ranked among the minor orders of clergy, and enjoyed many privileges under the names of Decani, Lecticarii, and Laboratorii. The Fylfot also occurs stamped on a lamp, preserved in the Museum Christianum, in the Vatican; and D'Agincourt also mentions, that in Thibet it is used as a representation of God Crucified for the human race, citing, as his authority, F. Augustini Antonii Georgii, Alphabetum Thibetanum; Romæ, 1762; in 4to. pp. 211, 460, 725. From these accounts it is evident that the Fylfot is a most mystical ornament, not only in use among the Christians from primitive times, but prophetically borne for centuries before the coming of our Lord. To descend to later times, we find it constantly introduced in ecclesiastical vestments, on stoles, maniples, apparells, and orphreys, till the end of the fifteenth century, a period marked by great departure from traditional symbolism.

Gargoyle. A name generally applied to all spouts in the form of Dragons, that project from the gutters of the antient buildings.

But the word is derived from the name of a frightful monster or dragon which infested the neighbourhood of Rouen, devouring multitudes of men, women, and children. Moved by compassion for the people, and firmly relying on Divine protection and assistance, S. Romanus, first Archbishop of Rouen, accompanied by a single attendant,* went forth, and by his prayers subdued this monster, and brought him bound into the city, where he was destroyed. S. Romanus is always represented with the dragon or gargonille by his side.

* According to tradition, this was a malefactor condemned to death, who had a pardon offered him on the condition of accompanying the Archbishop; for this reason the Chapter, before the great Revolution, possessed the privilege of delivering annually a prisoner under sentence of capital punishment.—(See FERETORY.)

Garlands. The garlands used in the church are of four various descriptions: —1. Of flowers suspended over altars and in churches on Festival Days. 2. Of roses and other flowers, worn round the heads of the assistant Clergy and others, in certain processions. 3. Of silver set with jewels, or of natural flowers, and placed on images. 4. Of artificial flowers and other ornaments carried at the funerals of virgins. For an account of Garlands suspended in churches, see FLOWERS.

In the Processions of Corpus Christi, and other occasions of joyful solemnity, the assistant clergy wore chaplets of white and red roses on their heads, the former being the emblems of Purity and Love, the latter of Beauty and Grace. These garlands are often mentioned in church inventories.

S. Mary at Hill, London.—A dozen and half rose garlondes on S. Barnabas day. 1524. S. Marten Outwich, London.—Payd for rose garlonds on Corp. Xti daye, for rose garlands on Sent Marten's days.

In the account of the yearly offering of a buck and doe, at S. Paul's Cathedral, given in Dugdale's History of that Church, the rose garlands worn by the clergy are particularly mentioned, viz, "the reception of which Doe and Buck was, till Queen Eliz. days, solemnly performed at the steps of the Quire by the canons of this cathedral, attired in their sacred vestments, and *wearing Garlands of flowers on their heads.*" Garlands or chaplets were also worn at funerals; for in the account of the ceremonies observed at the funeral of Elizabeth, Queen of Henry VII. printed in the Antiquarian Repertory, vol. iv. p. 659, we read that "in Fanchers were set xxxvii virgins, all in white linen, having *chappletts of white and greene* on their heads, evych houlding a brening taper of wax in the honour of our Lady, and that the foresaid good quene was in her xxxvii. year."

The Garlands of precious metals and set with stones, were occasionally placed upon images; many of these were both rich and beautiful.

From the inventory of ornaments formerly belonging to Lincoln Cathedral.—"Imprimis, a Garland with silver gilt, with eleven . . . . with divers stones and pearls, with ten . . . . *Ex domo Elizabeth Derey*, weighing ten ounces and half, wanting seventeen pearls and three stones. Item, a Garland of silver with precious stones and pearls, set upon black velvet, wanting two points. Item, a Garland of silver, set with stones of divers colours, having a lase with two knops set with pearls; wanting divers stones. Item, six Garlands broken, of little value; with divers stones, estimate to forty shillings."—*Dugdale's Monasticon.*

The custom of bearing ornamental Garlands at the funerals of virgins, and suspending them in the parish church is most antient, and many are yet remaining in England. The following account is extracted from the fourth volume of the Antiquarian Repertory, p. 664. "Besides these crowns, the antients had also their depository garlands, the use of which continued till of late years, and may, perhaps, still continue in some parts of England. These garlands, at the funeral of the deceased, were carried solemnly before the corpse by two maids, and afterwards hung up in some conspicuous place within the church. They were made in the following manner: the lower rim, or circlet, was a broad hoop of wood, whereunto was fixed, at the sides, part of two other hoops, crossing each other at the top and right angles, which formed the upper part, being about one-third longer than the width. These hoops were wholly covered with artificial flowers of paper, dyed horn, and silk, and more or less beautiful, according to the skill or ingenuity of the performer. In the vacancy of the inside, from the top, hung white paper, cut in form of gloves, whereon were written the deceased's name, age, &c., together with long slips of various coloured paper or ribbons; these were many times intermixt with gilded or painted empty shells of blown eggs, as farther ornaments, or, it may be, as emblems of bubbles or bitterness of this life; whilst other garlands had only a solitary hourglass hanging therein, as a more significant symbol of mortality."

Girdle. The girdle is a cord of silk or white thread tasselled at the end, with which the Abbe is girded round the loins, and adjusted to a convenient length.

Georgius.—The Girdle (cingulum, zona, sive baltheus) is mentioned among the sacred vestments in the oldest Roman Ordinals. The girdle was formerly of various colours, and adorned with gold, and sometimes precious stones. *That found in the tomb of Pope Boniface VIII. was of red and green silk, with silken cords and tassels, beautifully worked.* The deacon and sub-deacon put on the girdle, while the Acolyths arrange the alb, of the Bishop. The prayers used at putting on the girdle differed in different rites. In the old Salisbury Pontifical is the following:—*Domine, accinge in me, &c.*—' O Lord, gird me with a guard around my thoughts, and let not my mind be lifted up with the spirit of vanity.' The succinctorium, or sash (variously called subcingulum, subcincta, and præcinctorium) was antiently worn by all Bishops, in addition to the girdle. It is now worn by the Pope only. In the Cæremoniale S. R. E. it is ordered, that the Pope be vested ' with a girdle having a succinctorium, or sash hanging down on the left side,' &c. S. Thomas numbers the succinctorium among the nine distinctive ornaments of a Bishop. Pope Boniface VIII. was found in his tomb, with his rochet ' girt about with a sash of leather, covered with red silk, like to a belt, with four cords of red silk hanging in front, which fastened the girdle.'*

Durandus.—The girdle enables the priest to shorten the alb in front, if necessary. It is the symbol of continency. " Let your loins be girt." St. Luke xii. 35. The girdle is put on after the alb, in vesting for Mass. A Bishop's girdle has a double sash (succinctorium, sive succingulum) depending from it: figuring the two means of preserving purity, viz. fasting and prayer.

Inventory of St. Paul's.—" Cingulo texto ex nodis de serico."

Inventory of Canterbury Cathedral.—" Cingulo de rubeo serico plano; cingulo de rubeo serico brudato; cingulo de serico mixto; cingulo de serico."—*Dart's History, Appendix* X.

These and other instances establish the use of girdles of rich material in the old English Church. Georgius mentions the same in other Churches. Riculfus, Bishop of Helena, bequeathed to his church, A. D. 916, *five girdles, one with gold and precious stones, four others with gold.* Falco, Judge of Bisegli, gave to the church of St. Margaret, A. D. 1197, a girdle of red hair (de setâ rubeâ).

Gloves. The gloves worn by Bishops and others were usually made of silk and richly embroidered; these are to be seen from many ancient sepulchral effigies of ecclesiastics, and those which were actually used by the venerable Wykeham, of red silk, embroidered with the holy name in gold, are still preserved at New College, Oxford.

Catalani.—Gloves (Chirothecæ) antiently, were not only used by bishops, but likewise by priests. It is difficult to say what was the material of the gloves worn by bishops. Bruno, bishop of Segni, says that they were made of linen, and he assigns, as a reason, that the hands which they cover, should be chaste, clean, and free from all impurity. Bzovius says, that the gloves with which Boniface the Eighth was buried, were of white silk, worked beautifully with the needle, and ornamented with a rich border studded with pearls. Durandus quotes writers to prove that, in the 13th century, the chirothecæ were only white, for his own words are—" Per ipsas verò chirothecas albas, castitas, et munditia denotatur, ut manus, id est operationes sint mundæ, et ab omni sorde immunes." His Monasticum Anglicanum informs us, that anciently the chirotheca used to be ornamented with jewels. S. Charles Borromeo says,

* Cingebatur (rochettum) cingulo ex corio, serico rubeo cooperto in modum zonulæ cum quatuor chordulis sericis rubeis ante pendentibus, stringentibus zonam.—*Bzovius ap. Georgium*, L. ii. c. 2. p. 338.

'Chirothecæ Episcopales contexta esse debent, et circulo aureo insignita in extremâ parte ornata.' 'They should be woven throughout, and adorned with a golden circle on the outside.'

In an ancient Missal of Illyricum, which the learned suppose to have been written in the seventh century, when the bishop, before he says Mass, puts on his gloves, he says the form of prayer, "Creator totius creaturæ, dignare me indignum famulum tuum indumentis justitiæ et lætitiæ induere, ut puris manibus ante conspectum tuum assistere merear." "Creator of the whole Creation, deign to endue me, thy unworthy servant, with the garments of righteousness and joy, that I may deserve to assist before thy sight, with clean hands." So likewise the Ordo Romanus, treating of the consecration of a Bishop, and likewise the old Salisbury Pontifical orders this prayer to be said when the bishop elect puts on the Chirothecæ, "Immensam clementiam tuam rogamus Omnipotens, et piissime Deus, ut manus istius famuli tui patris nostri, sicut exterius obducuntur manicis istis, sic interius purgentur rore tuæ benedictionis." "We entreat thy clemency, O Almighty and most merciful God, that, as the hands of this thy servant are externally covered with gloves, so internally they may be sprinkled with the dew of thy benediction." So in another mass:—"Digna manus nostras Christi custodia servet, ut tractare queant nostræ monumenta salutis."

Georgius.—At what period it became the custom forthe colour of the gloves to be changed according to the colour of the vestments, and other Pontifical ornaments, is not known. They were sometimes called *manicæ*, which are properly *sleeves*, and sometimes *wanti* (*gants*) in ecclesiastical writings.

Inventory of St. Paul's Cathedral.—After a mitre, seeded with pearls all over, the gift of Bishop Richard, are mentioned, 'Also two gloves of the like workmanship, the gift of the same, in which many stones are wanting. Also two pair of gloves, ornamented with silver plates gilt, and set with stones.'

From the Inventory of Canterbury Cathedral.—"Cirotecæ. R. de Winchelese cum perlis et gemmis in plata quadrata. Item, Par unum cum tasselis argenteis et parvis lapidibus. Item, Quatuor paria, cum tasselis argenteis. Item, Par unum de lino, cum tasselis et perlis."—*Dart's History of Canterbury, Appendix XIII.*

Beautiful examples of the embroidery on antient gloves may be seen on many monumental effigies of bishops remaining in the English Cathedrals; that of Bishop Goldwell, at Norwich, is alone sufficient to convey a perfect idea of their great beauty and richness.

De Vert mentions, that the Priors of Clugni wore gloves, when officiating, in his time; also cantors in many churches, as St. Gatien at Tours, on account of their holding staves; also white gloves were used in processions; and at Angers, those who bore the Reliquaries had gloves or mittens. It was also the custom in the monasteries of Clugni to inter monks with gloves on. Gloves may be worn with propriety by all in ecclesiastical functions, who carry staves, canopies, reliquaries, candlesticks, &c.

Goat. An emblem of lust, and consequently used by the old artists to express that detestable sin. Like similar emblems, it is usually placed under seats, as a mark of dishonour and abhorrence.

Gold. A metal surpassing all others in purity and fineness, and constantly employed in all kinds of ecclesiastical ornament,—a meet emblem of Brightness and Glory.

It is used for the nimbi which surround the heads of the saints; frequently it forms the ground on which sacred subjects are painted, the better to express the majesty of the mystery depicted, and as it was most properly employed in the sacred vessels and sanctuary of the old temple, so the chalices and tabernacles of the new dispensation, and the shrines of the saints, have been moulded of this precious metal; while in multiplied fibres, and mingled with silk and purple, it enriches the sacerdotal vestments and the hangings of the altar. Gold signifies purity, dignity, wisdom and glory. Vestments of gold cloth, or

of a gold ground, are allowed to be worn on all festivals, in lieu of any particular colour, on account of their great richness and beauty.

Gospels. (See TEXT.)

Green. *Color viridis:* used in the Church on common Sundays and Ferias. Green is the fifth and last of the canonical colours.

The emerald may be taken for the standard of this colour, as used in church ornament. In Latin it is often called *prasinus.* Andre de Saussay says, that Pope Silvester wore a green mitre, and St. Firminius, Bishop of Metz, a green dalmatic. St. Ansegisus, Abbot of Fontenelle, A.B. 835, gave to the church of his monastery various chasubles, among which, *three of satin, of a green colour* (*viridis coloris.*) Flodoard relates that Hincmar sent to Amalric, Archbishop of Tours, certain precious ornaments, among which, *a chasuble of bright green* (*diaprasinam.*) We read also of the *color venetus,* which is the same as *cœlestis,* sky blue. Among ornaments presented to the church of Bisegli, in Italy, A.D. 1197, were four copes, one of which was of celestial blue (*coloris cœlestis.*) Innocent III. *De Myster. Missæ,* observes: "Green vestments are to be used on ferial and ordinary days; because green is a middle colour, between white and black." Durandus, as usual, copies the remarks of Innocent III.—*Georgius.*

Inventory of Lincoln Minster.—"Item, a cope of green damask, with a goodly orphrey of needle-work, set with images, having in the hood a story concerning the Passion of Christ. Item, a chasuble of green baudekin, with two tunicles, and with a good orphrey of needle-work, with a Crucifix, Mary and John."—*Dugdale's Monasticon.*

Sylvanus Morgan, in his Sphere of Gentry, says, at p. 4, the fifth and last commonly received colour is vert or green, and signifieth of itself bountifulness of God, and in moral virtues, mirth, youth, and gladness. The green field is the emblem of felicity and prosperity to perpetuity, and is the symbol of the Resurrection.

Grees. A word derived from *Gradus,* and signifying a step. The altar steps and risings of the choir are called grees by old English writers.

According to Raban Maur, cited by Georgius, the Gradual Psalms were so called, on account of their being originally sung from the steps of the Ambo, on the gospel side. The present custom of the church requires the altar to be elevated by three grees or steps at least, not less than one foot wide, nor more than eight inches high; and these are reckoned from the upper plane of the choir. It does not appear, however, that the antient altars were so much elevated. The altar of the church of S. Sophia, at Constantinople, had only one, according to Coderius. 'Fecit Justinianus auream gradum in circuitu.'

In the old Roman Ordos, only two steps are mentioned, Gradus superior, or altior, and inferior.* But if we descend to later times, we shall find some of the altars were raised on several steps, and nothing can add more to the majesty of the place of Sacrifice, than a considerable elevation above the pavement of the church.

Gremiale. A silken apron, placed on the lap of a bishop, in sacred functions, when sitting.

Cæremoniale Episcoporum.—Two other assistant deacons are employed, but only during the Mass; one of whom attends to the gremiale, and the other ministers the ampuls. And the one, who ministers the gremiale, ought to be attentive, that when the bishop rises, before his mitre is taken off, he may receive the said gremiale, taken reverently from the lap of the bishop by the subdeacon, and having folded it up, may hold it with both hands before his breast, and when required, return it to the same subdeacon, to be replaced on the lap of the bishop when seated, &c.

* Father Thiers Dissertation sur Les Autels, p. 79, 80.

Grotesque. See Fools.

Hand. A hand in the act of Benediction is often found in antient representations, and when it is shewn surrounded by a cross nimbus, it signifies that of our Blessed Lord.

This is the indication of a holy person or thing, and frequently occurs in the delineation of martyrdoms,* as extended from a cloud over the saint. Also engraved in the lids of pyxes for the reservation of the Holy Eucharist (as shewn in the cut to illustrate Dove). This representation is also found on patens, and is there used as an emblem of the consecrating power of the priesthood.† A hand extended in the act of benediction over a chalice with the Blessed Sacrament, was a distinguishing mark of the sepulture of priests, and was generally introduced in the centre of the floriated cross, traced or engraved on the monumental slabs which covered the remains. The hands of our Blessed Redeemer pierced, were frequently represented in sculpture and painting (See Plate LXIII.). The wound on the right hand was figurately termed in old devotional books **the well of mercy**, and that on the left, **the well of grace.**

Hangings. The choirs of the antient churches were hung, on solemn occasions, with cloth of gold and needle work, of the most costly and beautiful description.

These are called *Panni* in the old inventories.

Canterbury Cathedral.—" Item, 19 panni baudekeni,‡ novi de serico puro. Item, 47 panni novi baudekini de serico mixto § unde 26 panni. Item, rubei et 14 panni de Morr et 3 panni virides. Item, 6 baudekini novi de serico mixto. Item, 42 B. baudekini usitati."—*Dart's History of Canterbury, Appendix* XVI.

Among the ornaments retained in S. Paul's Cathedral, in the 7th year of King Edward VI. we find Bawdkins of divers sorts and colours, for garnishing the quire at the King's coming, and for the Bishop's seat: as also at other times when the quire shall be apparelled for the honour of the realm.—*Dugdale's History of S. Paul's*, 274.

The reasons assigned for the retention of these Bawdkins, is a striking illustration of the altered feelings of the times. The quire is not to be apparelled for the honour of God, *but for that of the realm*, or *at his Majesty's coming*.—See Pall and Cloths.

Heads. The custom of introducing heads of sacred personages within circles, is very antient, and undoubtedly borrowed from classic antiquity. We find them frequently enamelled on early shrines, also in the knops and feet of chalices; sometimes the head of our Lord alone is represented in the centre of a processional cross, within a circle which forms the nimbus. (See Vernacle.)

Heart. Among the devotions which have been instituted by the Church in latter times in honour of our Blessed Lord's Humanity, none has obtained more generally than that of the Sacred Heart of Jesus. Although this devotion is *essentially spiritual* in its character and intention, yet having

* In an enamelled reliquary of the twelfth century, formerly belonging to Waverley Abbey, Surrey, now in possession of Viscount Middleton, of Peper Harrow.

† There is an instance of this on a paten preserved in the vestry of York Minster.

‡ See Baudekin.

§ Silk wove with other thread.

been introduced at a period when taste was at the lowest ebb, it has always been represented in a most *material*, not to say offensive manner; we generally see a heart, resembling that of an animal, delineated *anatomically*, with often revolting fidelity.

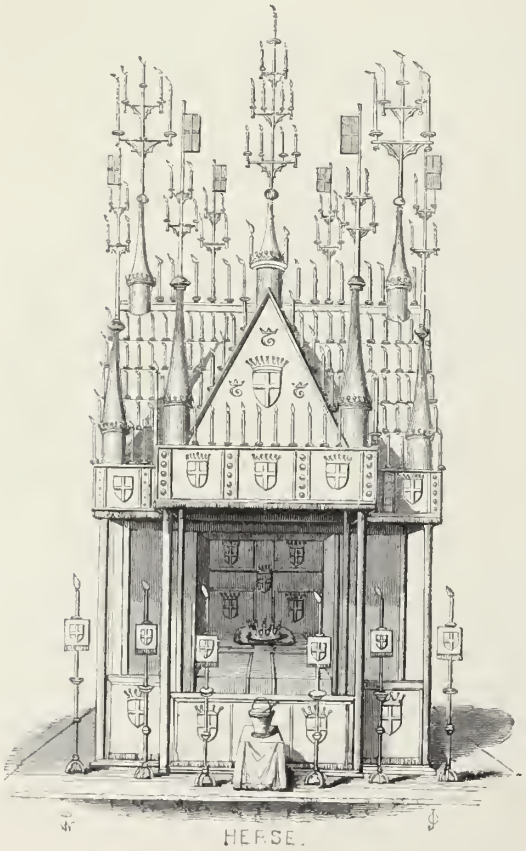
The heart is always regarded as the seat of the affections, and hence a most fitting emblem of the great love which our Blessed Redeemer bore for the human race; but as far removed as the pure heart of our Lord from that of man in general, ought to be the delineation of this mystery from the mere animal form. It should be represented as crowned, and surrounded with a golden nimbus and radiated cross. The field of the heart may be of ruby colour, as an emblem of the intensity of Divine love, and in the centre a crystal quatrefoil with the Holy Name inscribed in golden letters, to refer the emblem more particularly to our Blessed Lord. Such a representation would convey to the mind of the beholder all the same spiritual significations as the present emblems, and in a manner more becoming the Majesty of him to whom they refer.

Hen and Chickens. This is a subject often found in old sculpture, and was introduced as an emblem of God's Providence.

Herbbennet. A plant so called in honour of S. Benedict.

It was frequently introduced in the sculptured foliage of the antient churches, especially in those erected by the Benedictines. A variety of this leaf and its conventional forms is engraved in Browne's History of York Minster.

Herse. A frame covered with cloth and ornamented with banners and lights, set up over a corpse in funeral solemnities.



Among the many impressive ceremonies that were formerly connected with the burial of the dead, none were more striking than the solemn dirges that were chanted in choir while the body was laid under an immense frame or herse covered with heraldic devices and bearings of the deceased, and sustaining a multitude of burning tapers,* at once the emblem of resurrection, and of high dignity and estate. Although the custom of bearing lights at funerals is most antient, yet it is not probable that herses were made of this rich and lofty description before the end of the 14th century. I am not acquainted with any illuminations or representations of an earlier date, in which they occur. We have abundant documents however, both by record and delineation, of the exact form and decoration of those that were set up in the 15th century, and of which the annexed cut will give a tolerable idea. The society of Antiquaries in the Monumenta Vetusta, have engraved four plates of the funeral ceremonies performed at the interment of Abbot

* The tapers lighted round the herse were afterwards to be given to the use of the High Altar and other altars in the church. This is mentioned in the Will of Margaret, Countess of Warwick, 1406, as antient custom and right.—*Nichols's Testamenta Vetusta, p.* 169.

Islip, at Westminster, in which not only the herse set upon that occasion is perfectly shewn, but the hangings of the choir and high altar. In an Office Book of the 15th century that has been in the possession of the Scarisbrick family for a long period, at the commencement of the Officium Defunctorum, is an illustration representing a funeral, with a herse of a beautiful form, covered with tapers, and four crosses with lights at the extremities.

Montfaucon, in his great work, entitled "Monuments de la Monarchie Française," has given a full description of the interment of Queen Anne de Bretagne, who died in 1514. Plate 1 represents the body of the Queen dressed in the robes of state, and extended on a bed of state, on each side of which are three high tapers burning, with escutcheons attached to them, and an escutcheon at the head, while at the foot of the bed is a small stool with a cross and a holy water vat. The second plate represents the body of the Queen being laid in the coffin. The third plate represents the bed of state, with the coffin covered with a pall intersected in length and breadth with a large cross, on this the crown and sceptres are laid; the same tapers and escutcheons round the bed are shewn as before; but the valance of the canopy is also hung round with other escutcheons. The fourth plate shews the herse, or *chapelle ardente*, set up in the church of S. Saviour at Blois. This herse which was erected on four posts, covered with black velvet, was surmounted by four double crosses, and five pinnacles terminating in crosses, each cross carrying five tapers, the whole number of lighted tapers on the herse exceeding two thousand; the coffin which was laid immediately under the centre was covered with a cross pall, on which was a crucifix, the crown, and two sceptres. Standing tapers were also placed round the hearse with many escutcheons. The fifth plate represents the coffin borne in procession, on which is laid the effigy of the Queen, and a canopy of estate supported over it. Plate the sixth represents the herse erected at Paris in the church of Notre Dame; it was of a still more splendid design than that at Blois. The whole roof was covered with pinnacles and crosses disposed in a pyramidal form, and sustaining above 3000 tapers. The plan of this herse was cruciform, with four gables and twelve pinnacles. The effigy of the deceased Queen is represented on the coffin. In all these plates a great number of mourners and religious are shewn as praying round the herse. The attendant heralds have tabards, fleur-de-lis, and ermine, with black hoods and gowns. Plate 7, represents the herse erected in the Abbey of S. Denis, where the Queen was buried; it is so similar to that at Notre Dame, as not to require a separate description. Plate 8, represents a herse erected at Nantes, where the heart of the Queen was solemnly carried to be buried with her father and mother. There are several peculiarities remarkable in this herse; each cross is terminated by a banner surmounted by a royal crown. On each of the great gables, an ermine or cognisance of the Queen, with the motto, "A ma vie," signifying that the ermine is so pure a creature, that it would die rather than soil its skin. The heart in its silver case is shewn under the centre of the herse, raised on a white pall, with five standing candlesticks and escutcheons on each side.

In the account of the funeral of Henry the Seventh, printed in Leland's Collectanea, vol. iv. p. 306, it is related that the body was conveyed into the Abbey, "where was sett the most costly and curious light possibly to be made by man's hand, which was of xiii. principal standards, richly decorated with banners, and all things convenient to the same."

To give a more perfect idea of the arrangement and ornaments of a herse, the account of those set up at the funeral of Queen Mary are here given at length, from the account in Leland's Collectanea.

Funeral of Queen Mary.—The Maner of the furnetuer of the Chappel at S. James. Item, it was hanged with blake cloth, and garneshed with Skochions in metall as aforesaid; the High Auter was trimed with purpule velvet, and in the Deane's place was hanged a Canappy of purpule Velvett, and in the mydest of the said Chapel ther was maid a Herse iiij. square of xlvi. greate Tapperes, the which did waye xxlb. Waight the pece, being wrought with Crownes and Rowses of the same, and beneth the same

Tappercs a Vallence of sarsenet, with the Qwene's Worde wrytten with letres of Gold, and a frynge of Gould aboute the same vallence, and within that vallence another vallence of Brokeram, with a frynge of blake silke: the said Herse was rychely sett with Penseles and skochions of armes in metall: ther was under the said herse a Matie* of taffata, with a Dome gilded, and iiij Evangelestes in the iiij corners of the said Matie; the vi postes were covered with blake Velvet, and on every poste a Skochion of Sarsenet in fyne Gold; the Rayle of the said Herse within was hanged with brod cloth, and the grownde within, both Rale scovered with blake; also the utter syde of the stalles, which was in sted of the rales on eche syde, was hanged with blake; at eche end ther was made a Rale over whart the said Chappell, which was alsoo hanged with blake, and garneshed with Skochions; within the Rayles stod xv. Stoles, covered with fyne brod cloth, and on the same xv. cussions of purpule Vellvet, and under the fete to knelle on xv. cussions of blake cloth. At the upper end of the Herse without the ralle, there was maid an Aulter, which stood on the lefte hand of the Quere, covered with purple velvett, which was rychly garneshed with ornaments of the Churche. Which Chappell being thus furneshed, ordre was given to the Sargeaunt of the Vestery for the saffe keping of the same, tyll such tymes as the said Royal Corsse was brought downe into the said Chappell.

Funeral of Queen Mary. Herse in Westminster Abbey.—Item, the body of the Churche, from the Weste Dore to the Quere Dore, was hanged with blake cloth, and garneshed with Skochiones; allso the Quere was hanged within the stalles with blake, and garneshed with Skochiones of Purple in metall; and betwene the steppes goinge up to the Aulter and the Quere dore thier was maid a very somptiouse Hersse of viii. square, with nyne princypalles double storied, havinge in it lightes to the nomber of a thousand and more, garneshed with xxxvi dozen Penselles of sarsenet betten with Gold and Sylver of the Quene's Bages, the viii. Rochments hanged double, with vallence of sarsenet, wrytten with lettres of gold, and frynged with gilte fringe; on the same Hersse many Skochiones in metall, with many small Skochiones of wax; on the upper parte of the viii. great postes stod viii. Archeangeles of waxe, and under them viii. great Skochiones of armes within the Garter of waxe; all the eight square of the Hersse was garneshed and sett with Angelles, Morners, and Quenes in ther robes of estate, maid of waxe; under the Hersse was a great Majestie of taffata, lyned with Bokeram, and in the same was maid a great dome of paynter's worke, with four Evangelistes of fyne gold; aboute the said Hersse above, under the said great Skochiones, went a valence of taffata, a quarter of a yerd depe, wrythen with lettres of gold (DIEU ET MON DROIT,) and armes in the same, maid to stand in the mydeste of every square, havinge a fringe of gold a quarter depe, and within that a valence of blake taffata, with a frynge of blake Sylke a quarter depe; the eight postes were covered with blake velvett, and on every post a Skochion of sarsenet wrought with fyne Gold; the Rayle of the same was hanged on bothe sides, with fyne brode Clothe, and sett with Skochiones of Bokeram in fyne Gold: within the said frame of the Hersse the grounde was allso covered with blake Coton; and without the said Hersse rounde aboute wente a raylle iiij. foote and more from the said Hersse, the which was hanged with blake velvet on the other syde, and on the inner syde with fyne brode clothe; in the Mydeste of the said Raylle agaynge the Highe Aulter was maid a small Aulter, which was covered with velvet, and rychely garneshed with plate; betwene the Hersse and the said raylle the ground was covered with brode Cloth, where thier was sett xv Stoles, covered with fyne brode Cloth, and at every Stolle a Cussion of purpulle Velvet, and a cussion of blake Velvett; without that Raylle was a Raylle, which was maid for the kepinge fourth of the Pepoell, which was hanged allso with blake, and the ground bewene the said twoo Raylles was allso covered with blake cotton, all the which was had and receved by the Offycers of Armes.—*Leland's Collectanea, vol.* v. *p.* 318.

Will of Hugh Earl of Stafford.—"I will that six large tapers be placed about my hearse, and four morters of wax."

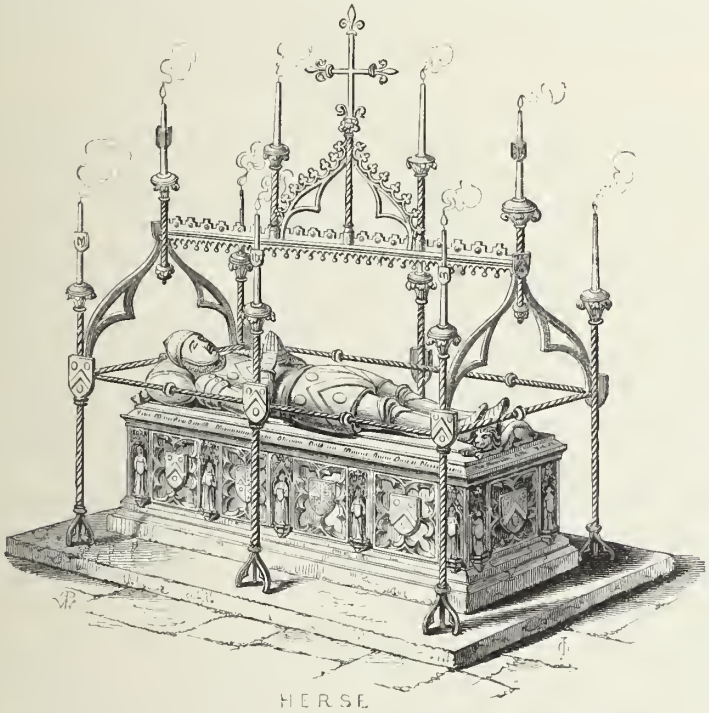
* Majesty, a canopy.

Margaret Countess of Warwick.—" And, at the same time, that there be twenty torches, held burning by twenty poor men about my hearse, but which are afterwards to remain for the High Altar, and other altars of that Church, for the honor of God, according to ancient custom and right."

Maud Countess of Oxford.—" I will that my hearse be covered with black cloth, with a white cloth in the form of a cross thereon; also that three tapers be burnt about my corpse on the day of my burial, two at my head, and the other at my feet."

Philippa Duchess of York.—" Also I will that the hearse be covered all round with black cloth. Item, I will that a curious hearse of wax of a small size be placed upon the aforesaid hearse."—*Testamenta Vetusta.*

The splendour of funeral herses was so much connected with personal state and dignity, that they not only survived the changes in the reign of Edward VI. and Elizabeth, but continued long after the restoration,* and are, in a great measure, kept up even at the present day, in the ceremony of the lying in state of noble and royal personages.



There were also standing herses of metal (resembling that shewn in the cut,) fixed over tombs, to hold lighted tapers on anniversaries, and as a sort of cradle to receive the pall; of these I have only seen two examples remaining, the well-known brass one in the Beauchamp Chapel, Warwick, which is composed of brass rods, with enamelled ends; and one in wrought iron, over a tomb of the Marmions in Tanfield Church, near Ripon, Yorkshire. But Mr. Bloxam, in his Glossary, mentions another in Bedell Church, in the same county. These herses serve at once for a protection to the tomb, and a frame for lights or hangings, and when furnished with banerols of metal, shields and cresting, they produced a most solemn and beautiful appearance.

Herse Light. This term is found in old Churchwardens' accounts; and it does not, as has been generally supposed, refer to lights set up round herses at funerals, for these are directly mentioned as tapers.

Item, received iv tapers for Sir Milles, priest of the King's Almshouse, 8*d.* Item, the day of burying of William Caxton, for 11 torches and 4 tapers, at a low mass, 1*s.* 8*d.* Item, at the burying of my Lady Stoner for vi torches, 10*s.*—Churchwardens' Accompts, St. Margaret's, Westminster.

The herse lights, on the contrary, occur in the accounts about Easter.

St. Helens, Abingdon. 1555. For making the herse lights and paskal tapers, 11*s.* 1*d.* 1577. For making the herse lyghtes, 3*s* 8*d.* For making the roode lyghtes, 15*s.* 5*d.* To the Sextin, for watching the sepulter two nyghtes, 8*d.*

* Sandford, in his Genealogical History, has given a plate, representing the herse set up in Westminster Abbey, at the funeral of Queen Mary, wife of King William the Third; and although the design, like every thing belonging to the period, is exceeding debased, still the pyramidal form of lights, escutcheons, pall, &c. is retained after the old manner.

These items occurring together, prove most clearly, that herse-light refers to something required for Holy Week, and there can be little doubt that it signifies the triangular or tenebræ candlestick. (See CANDLESTICK.)

That this practice formerly existed in the English Church we have good authority, in the exposition of rites and ceremonies to be used in the Church of England, set forth in the reign of Henry the Eighth and after the schism. "The service upon Maundy Thursday, and Good Friday, differs from other services in the year. The candles on those nights first lighted, and then put out at every psalm and lesson, signify the manifold lights given by the Holy Prophets before the coming of Christ, which at this time were darkened; for the world was then in an infidelity, and the cruel Jews did not only put the former Prophets to death, but also then they practised the death of Christ, the end of all prophets, which shortly after they accomplished to their confusion and our salvation."—*Collier, vol.* 2. *p.* 197.

Hexagon. A six-sided figure, whose mystical signification refers to the attributes of God, blessing, honour, glory, power, wisdom, and majesty.

Holy Bread Cloth.

Cloths of this description occur in the old parochial accompts and inventories. They were used to lay the holy loaf upon, when it was carried up to be blessed at the Altar. The custom of eating blessed bread as a sign of communion among Christians, is of great antiquity, having commenced with the Eulogiæ* mentioned by S. Augustin; and it was observed in England till the reign of Edward VI., resumed under Mary, and finally abolished in the reign of Elizabeth. In France the practice is still strictly observed, and the *Pain beni*† is carried up to the Altar with much solemnity every Sunday, blessed by the officiating priest, and afterwards distributed to the people. In the Exposition of the Ceremonies of the Church of England put forth in the reign of Henry VIII. and already alluded to, Holy Bread is thus explained. "It is to put us in remembrance, that all Christian men are but one Mystical Body of Christ, as the bread is made of many grains and yet but one loaf. And to put us in remembrance also of receiving of the Holy Sacrament and Body of Christ in right charity, which, in the beginning of Christ's Church, men did oftener receive than they do now."

In the reign of Edward VI. shortly before the publication of the new Liturgy, the priest was enjoined to say aloud before the distribution of the *Holy Bread*—

> Of Christ's Body this is a token;
> Which on the Cross for our sins was broken;
> Wherefore of his death if ye will be partakers;
> Of vice and sins you must be forsakers.
>
> *Collier*, vol. ii. p. 242.

Holy Water Vat. See VAT.

* The term Eulogiæ was originally used with reference to the holy Eucharist, but it also signified bread that was taken up to the altar and blessed, a portion of it afterwards consecrated, and the remainder distributed to such of the faithful as were not able from some circumstance to communicate, and also to the catechumens, who were not permitted to receive the holy Eucharist, but to whom this bread was in place of a Sacrament. In a Treatise on the Pastoral Cure, by Pope Leo IV. the Blessed Bread is ordered to be distributed to the people after Mass on Festivals, by whom it was to be received fasting. For S. Augustin (De Pecator. Remiss. Lib. 2, chap. 26) says, this bread, although not the Body of Christ, still is holy, and more holy than the food which we ordinarily eat. There were also private Eulogiæ, which bishops and priests gave and received mutually as a symbol of communion, which succeeded to the more antient practice of sending the blessed Eucharist to each other.

† There are some very interesting remarks on the Pain beni, in De Vert's Treatise, Sur les mots de Messe et de Communion.

Hood. Hoods are a most ancient covering for the head, and far more elegant and useful than the more modern fashion of hats, which present a useless elevation, and leave the neck and ears completely exposed.

The greater part of the ecclesiastical hoods are now merely worn as marks of degree and dignity, but originally they actually served as coverings. The hoods of chasubles and copes (see CHASUBLE and COPE) were of this description; and the habit yet worn by many of the religious orders, such as the Cistercians, Carthusians, &c. and, in fact, a primitive cope is provided with a capacious hood, thrown back when not required, and pulled up over the head at pleasure. The amess, now carried by the canons of cathedral churches in France, as a mark of their dignity, was originally given to them to wear over their heads and shoulders, and protect them from cold while reciting the nocturnal offices; and there are many old representations of canons with their heads thus covered. In the like manner the academical hoods, now worn in the English universities hanging down the back, were formerly hoods for covering the head, lined with fur, &c.; and which may be seen on many sepulchral brasses of ecclesiastics.

Horse. The horse may be used as an emblem of war, and therefore should be represented **Saliant.**

Host. The name given to Altar Bread, before its consecration.

Du Cange defines the word as signifying Panis ad Sacrificium Eucharisticum destinatus. It also signifies the Blessed Sacrament itself, and is derived from the Latin Hostia (victim).

Images. Images form a most important part of Ecclesiastical decorations.

No sooner had the doctrine of the Cross triumphed over Pagan error, and the danger of idolatry been removed by the overthrow and destruction of the idols themselves, than the church permitted the glorious art of sculpture, hitherto dedicated to the illustration of error, to be exercised in honour of the true God and his blessed Saints, and to contribute to the piety and devotion of the faithful, by setting forth the most sacred representations, for their contemplation and instruction.* Although the fury of the

* As the heathen idols began to be abolished throughout Christendom, so did the wisdom of the Church permit to the faithful the use of such sacred representations as were calculated to excite piety and devotion, and to continue down the Faith unchanged from age to age. The first attack from an heretical quarter shewed that the enemy was alarmed by seeing the arts ranged on the Church's side. Sigebert writes in his Chronicles, that A. D. 712, Philippicus had by violence and murder obtained possession of the Empire. This Philippicus being a Monothelite, wished to overthrow the authority of the Sixth Œcumenical Council. Addressing a letter to Pope Constantine, he at the same time caused to be destroyed a picture of the first VI. General Councils, which graced the Imperial city. He then proceeded to order the destruction of all statues and images of the Saints, to be destroyed in all the churches of the city, and casting out Cyrus, the Catholic Patriarch, intruded in his place John, a Monothelite and Iconoclast. The war thus kindled in the East lasted for many years: the iconoclasts destroying not only works of art, but Reliques of the Saints, with a barbarian fury. While such was the state of the Church in the East, let us see how the Rock of St. Peter in the West stood the storm. Constantine, who was Pope at the time when Philippicus the first Iconoclast, arose, forbad the name of the heretical Emperor to be named in the Mass, condemned his letter, and directed a painting of the VI. Councils, similar to the one destroyed by Philippicus, to be executed and placed in the porch of St. Peter's. Gregory II. and Gregory III. followed on the Papal Throne. The former held a Council of LXXIX. bishops at the Confession of St. Peter, in which it was determined, in accordance with the testimonies of the Holy Fathers, in favour of the use and veneration of sacred images. The succeeding Popes held more Councils, all of which confirmed the same doctrine. At length Hadrian I. being Pope, convened a general Council at Nicæa in Bithynia. This was the II. Council of Nice and the VII. *Œcumenical* Council, held A. D. 789. In this the Catholic doctrine was fully and irrefragably established, that the images of the Saints are to be placed and retained in churches. The Holy Synod concluded with the following expression of their unanimous feeling:—" Omnes sic credimus, omnes idem sapuimus, omnes approbantes subscripsimus. Hæc est fides Apostolorum: hæc est fides Patrum: hæc est fides orthodoxorum: hanc fidem orbis terrarum confirmavit. *Qui venerandas Imagines idola appellant, anathema. Qui dicunt quòd Imagines Christiani ut Deos adorent,*

early iconoclastic heretics had well nigh stifled Christian sculpture in its birth, and the still more fatal destruction caused by the Calvinistic and revolutionary iconoclasts of more recent times, has defaced or destroyed many of its finest productions, the great churches of Christendom yet exhibit most wondrous proofs of what the art of man, when influenced by faith and devotion, could do, in embodying the Life and Sufferings of our Blessed Lord, the lives of the Saints, and the glories of the Heavenly Kingdom. From the latter part of the twelfth till the beginning of the fifteenth century, the art of sculpture was most flourishing; the immense cathedrals that were erected during that period were covered with exquisite imagery, executed with wonderful skill, and with scrupulous regard to ecclesiastical traditions and the edification of the faithful. At the close of the fifteenth century, a great change for the worse is to be remarked in sacred imagery, much of that executed in England verging on the grotesque, while the continental artists were fast abandoning their old principles and traditions for the novelties of revived Paganism; and in the course of a few years afterwards, the most sacred subjects had only become a vehicle by which they might exhibit their anatomical knowledge or pictorial skill, without regard to the instruction and edification of the people, (the chief intention of sacred images), or even of Christian modesty and decorum. It must be admitted, that the great defect of those sculptors who flourished in the middle ages, was their neglect of anatomy, and of the proportions of the human frame; but in the best of their works this does not occur, and, therefore, where it is found, it should be attributed to a deficiency of skill rather than to principle. Their drapery is generally most majestically folded, their countenances full of mind and devotion, the accessaries exquisitely wrought, and scrupulously exact; while the great aim of all their productions was evidently to set forth the mysteries of the Faith, in a manner the best calculated to awaken the reverence and devotion of the people. How truly lamentable then does it seem, when a greater attention to anatomical construction and proportions was all that was wanting to make their works the very perfection of human skill, that no sooner were these points more attentively studied, than they should have superseded every other, and for the last three centuries the ecclesiastical imagery has exhibited little else but posturing angels, and flying cupids, and half naked saints, without the least dignity, repose, or devotion. It is necessary to allude particularly to this point, on account of the gross misconception of many persons who oppose the revival of Christian sculpture on the ground of those defects observable in many of the old works; as if the most accurate drawing and anatomical knowledge could not, or ought not, to be combined with the devotion and symbolism of the middle ages. With those who now oppose the revival of Christian sculpture in sacred edifices on the ground of idolatry, and of the Commandment against the *worship* of images, it is scarcely necessary to argue. A system which would deprive the noble art of sculpture of the most glorious subjects whereon to exercise its powers, is worthy only of the fanaticism of barbarians, or the superstition of Mohammed.

The uses of Sacred Images. The use of sacred Images is profitable—1. For Instruction. 2. For Remembrance. 3. As Confessions of Faith. 4. As tokens of Love towards Christ. 5. For Imitation. 6. For Invocation of the Saints. 7. To the Honour of God. 8. To confute and repress Heresy. 9. To excite Devotion in the faithful. 10. To bring before us the Glories of the Heavenly Kingdom.—These ten advantages Sanders unfolds in his first book, *De honorariâ Imaginum adoratione,* ch. 8.

Of the proportion and position of Sacred Images.—As a general rule, no image should be *larger* than the human figure, for wherever we find colossal statues, the apparent size of the edifice is reduced in

anathema. Rugienti conciliabulo contra venerandas Imagines, anathema. Si quis has non salutaverit in Nomine Domini et Sanctorum ejus, anathema. Si quis traditiones Ecclesiæ, sive scriptas, sive consuetudine valentes, non curaverit, anathema." This decision of the collective wisdom of the Church in Council, received both in the East and in the West universally, set the question at rest, and silenced opposition. If any still persist in confounding sacred representations and emblems of the Truth, with heathen idols, the symbols of Falsehood, they cannot look for sympathy to the lovers of Christian art: it is much if they can maintain their credit even with the vulgar and illiterate.—See *Molanus de historiâ sacrarum Imaginum.* Lib. i. c. 4 & 5.

the same ratio as they exceed the size of nature. The images or representations of the Eternal Father, or our Lord, have been sometimes made of a great size as a symbol of majesty; and in early representations we sometimes find the size of the images correspond to this degree. (See DALMATIC.) In the great Rood or Crucifixion, the Image of our Lord may be made, with great propriety, of a much larger proportion than those of our Blessed Lady and S. John. Images should be always placed in niches or under canopies; internally, as a mark of honour, and externally, both for honour and protection from weather. Round internal niches a convenience was often provided for the suspension of curtains and cloths; some of the niches were made to close up with doors like a triptych. Due regard should always be paid in placing an image to the dignity and character of the Person represented; the most honourable *side* of the altar is that at the *left* of the celebrant, when facing the east. Hence in a reredos, if there were images of our Lord, and SS. Peter and Paul, that of our Lord would be placed in the centre, S. Peter on the gospel side, and S. Paul on the epistle. The same order should be observed in niches on the sides of doorways, &c. In Roods the image of our Blessed Lady should always be placed on the right hand of our Lord, and that of S. John on the left. In placing the images of angels, due regard should be paid to the order of priority to be observed in the nine orders of the Heavenly Hierarchy; and this is especially necessary in a succession of such images round an arch or in a roof.

Images were made of the following materials:—1. Gold and silver, of which many examples are mentioned in old inventories; these were generally enriched with precious stones in the crowns and orphreys, and often enamelled. 2. Copper gilt. 3. Laten and brass. 4. Ivory. 5. Wood. These wooden images were generally covered with fine linen, and then prepared in the usual way for gilding, which was afterwards beautifully diapered and painted, and crystals were sometimes inserted in the borders. 6. Of stone or alabaster; and when used for internal images, richly painted and gilt. It should be remarked, that the antient images, when intended for the interior of churches, were usually painted and enriched with gilding, &c. *An image is intended to represent reality*, and should consequently resemble it in *colour as well as form*, and the dislike that many persons of the present day feel to this sort of decoration, arises more from prejudice than any sound or consistent reasons. The original painting is to be yet traced on most of the antient images, and some are in the most perfect and beautiful state of preservation; the ornamental detail was generally executed with exquisite taste and precision, and with the most durable colours. Many of the antient images, especially those of our Blessed Lady, by long custom, were clothed on Festivals with rich mantles of embroidered silk and velvet, and provided with moveable crowns of gold and jewels; but these ornaments require great skill and judgment, both in the design and arrangement, to prevent them from producing a tawdry or even childish appearance. The emblems and images of our Blessed Lord have been so fully described under EMBLEMS, and the account of the Crosses at the Vatican and Veletri under CROSS, that it is unnecessary to do more in this place, than to refer the reader to them. The emblems and attributes of the Angels, Saints, and Martyrs, have also been fully described under EMBLEMS. In addition to what was there mentioned respecting our Blessed Lady, it is proper to remark, that she is sometimes represented with the body of our Lord extended on her lap, after having been removed from the cross, she is then termed our Lady of Pity: she is also represented standing with her arms extended holding a mantle, under which a variety of persons are kneeling; under this form she is termed our Lady of Mercy. In maritime towns and places, chapels dedicated in honour of our Blessed Lady, are frequently erected in conspicuous situations, in which she is represented with one hand extended. She is termed our Lady of Good Hope, in reference to the vows made by seamen in times of imminent peril, to obtain her powerful intercession. There is also a representation of our Blessed Lady as sitting, and pierced with seven swords; under this form she is termed our Lady of Dolours. This is not, however, older than the 16th century.

From the Inventory of Lincoln Cathedral.—Imprimis, an Image of our Saviour, silver and gilt, standing upon six lions void in the breast, for the Sacrament for Easter-day, having a berall before and diadem behind, with a cross in hand, weighing thirty-seven ounces. Item, a great Image of our Lady, sitting in a chair, silver and gilt, with four polls, two of them having arms in the top before, having upon her head a crown silver and gilt, set with stones and pearls, and one bee with stones and pearls about her neck, and an owche depending thereby, having in her hand a scepter, with one flower set with stones and pearls, and one bird in the top thereof, and her Child sitting upon her knee, with one crown on his head with a diadem set with pearls and stones, having a ball with a cross, silver and gilt, in his left hand, and at either of his feet a scutcheon of arms; of the gift of *Mr. Marston Chanter*.

From the inventory of York Minster.—Item, Images of the Blessed Virgin Mary, one of them of silver gilt, fits in a chair, weighing 19 pounds; another of silver gilt carrying the Infant, with a saphyr in her hand, which the hebdomadarius daily carries to Mass to the High Altar, weighing 5 pounds and 11 ounces. Item, the image of the Blessed Virgin Mary of gold, weighing 3 ounce and a half and 20 penny weight, the legacy of Mr. Thomas Ebden, to be set at the east end of the tomb of the lord *Richard Scrope*, once Archbishop of York. Item, the Image of the Blessed Virgin Mary of silver gilt, with the Infant in her right hand, and lilies in her left, weighing . . . . . Item, the image of St. Paul, with a book in his right hand, and a sword in his left, weighing . . . . . Item, the image of St. Peter, of silver gilt, with the keys in his right hand, and a book in his left, weighing . . . . . Item, the image of St. John Baptist, with the Lamb and the Cross, weighing . . . . . Item, the head of St. E. . . . , and standing on four lions of gilt copper, which remains in the red chest. Item, the Assumption of the Blessed Virgin Mary, with a jewel, standing on four columns, with the arms of Scrope, weighing . . . . Item, the image of St. Gabriel, with the arms of Scrope at the bottom. Item, the image of St. Margaret of gilt silver, with a cross in her right hand, and a book in her left, standing on a green dragon, lying on a green mount, with a silver-gilt foot, with the arms of lord Thomas Rotherham, late Archbishop of York, at the top of the dragon.

Initials.

In painted or engraved inscriptions the initial letters were generally much ornamented, not only with foliage and scroll work, but (which is important to remark) with some distinctive badge, or representation of the subject to which the sentence relates; thus, in the initial of a text, from one of the Holy Gospels, the emblem of the Evangelist from whom it is taken, might be introduced. In inscriptions referring to our Lord, either the emblems of his Passion, or the Holy Name. For those in honour of our Blessed Lady, a vessel containing lilies, or some other appropriate emblem. In versicles from the Psalms, King David with his harp. For monumental inscriptions the arms or badges of the deceased, or the emblems of his patron Saint.

Inscriptions. Plates X. XI. XII. XIII.

Inscriptions are continually introduced in antient representations and decoration. Sometimes on phylacteries, or twisted scrolls, as held by those to whom they refer, or on labels proceeding from their mouths, or in running lines. These scrolls or labels are sometimes coloured, and the letters in white or gold; or more frequently white, with the inscription in colour. A cross should be depicted at the commencement of each separate sentence, and the intervals between the words filled up by floriated ornaments. Purple labels, with golden letters, are most appropriate for sentences from the Holy Gospels. Plate X. contains an alphabet of letters used in the thirteenth and fourteenth centuries, all the letters in church inscriptions of this period are what are usually termed capitals. The small alphabet at the bottom of the Plate is of the latter part of the fifteenth century. Plate XI. contains an alphabet of capitals used in the fifteenth century, and a small alphabet of an earlier date. Plate XII. shews a

black letter alphabet of the sixteenth century. Plate XIII. contains three alphabets of the same date. The letters in these plates have been selected principally with a view to their imitation at the present time. A work treating especially of alphabets is now being published by Mr. H. Shaw, which will contain many beautiful examples of every date.

Instruments of Office. Each state, rank, and condition, have some distinguishing mark of office, with which they should be represented. For those peculiar to the various degrees of Angels, see ANGEL and EMBLEMS of SAINTS.

For the Pope, a triple cross and cross keys; an Archbishop, a crozier; a Bishop, a pastoral staff; an Emperor, a sword and orb, with a cross; a King, one or two sceptres, and sometimes a sword; an Abbot, a pastoral staff and a book; a Pilgrim, a staff and shield; a Monk, a book; a Hermit, a book and rosary and staff; Priest, a chalice with the Blessed Sacrament; Deacon, the book of the Holy Gospels; Subdeacon, chalice and crewetts; Acolyths, a candle; Lectors and Exorcists, books; Ostiariis, a key; Knights, a sword; all Ecclesiastics who have written, with books in their hands; Trades, and occupations, with the various insignia appertaining to their condition.

In the cemetery of Nuremberg, a city formerly famed for the excellence of its artizans, the grave stones are inlaid with chased plates of brass, on which the occupations of the deceased persons are beautifully represented, jewellers, goldsmiths, brassfounders, smiths, sculptors, masons, and others, have each some specimen of their craft. In church-yards in the North of England, we occasionally find a spade, plough, or pick-axe, carved over the graves of agricultural labourers. These distinctive emblems impart a great interest to the antient monuments and representations, and the same principle should be rigidly adhered to at the present time.

Instruments of Torture. Martyrs are usually represented as holding the various instruments of Martyrdom. For those which are peculiar to the various Saints, see EMBLEMS.

Ivy was a plant used in the decoration of the parochial churches at Christmas, as appears by the churchwardens' accounts above quoted, under FLOWERS.

It was also frequently introduced in antient sculpture, and from its remaining continually green, it has been preferred before the vine, as a symbol of Eternal Life.

Jesse. The Genealogy of our Blessed Lord was a subject often selected by the old Christian artists, for representation in stained glass, embroidery, sculpture, and painting.

The idea of treating our Lord's Genealogy under the semblance of a vine, arose most probably from the passage in Isaiah, "Egredietur virga de radice Jesse et flos de radice eius ascendet." The Patriarch is usually represented recumbent. The mystic vine (probably selected as an emblem of fruitfulness) springs from his loins, and spreading in luxuriant foliage, bears, on distinct stems, the various royal and other personages, mentioned in the first gospel of S. Matthew, among which the Kings David and Solomon occupy a distinguished position. Those, before the Babylonian captivity, are represented as Kings, afterwards as Patriarchs. The name of each is usually inscribed on a label, entwined in the vine, close to the figure designated. Near the summit is our Blessed Lady in glory, with our Lord in her arms, but the stem does not extend to him on account of his Divine Incarnation. There are

examples of the vine terminating in a cross, with our Lord crucified. This manner of representing the genealogy of our Blessed Saviour, of which there are examples even of the twelfth century,* was very common, from the thirteenth to the sixteenth, both in stained glass,† illuminations of manuscripts, and printed Hours,‡ stone and wooden sculpture,§ and embroidery.‖ Its effect, as sometimes executed, must have been most glorious, the vine running in luxuriant branches, with a stem and tendrils of gold; thick with green foliage and purple grapes, disposed so as to sustain and surround a long succession of royal personages, with rich robes, crowns, and sceptres, holding labels and illuminated scrolls, and terminating with our Divine Lord in the arms of his Blessed Mother, radiant with splendour and surrounded by angels,—"O radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur: veni ad liberandum nos, jam noli tardare."

Jesu Merry. A touching invocation of our Blessed Lord, frequently introduced on scrolls, in sepulchral brasses, &c., and is generally accompanied by another, on which is inscribed **Ladye Help.**

The difference of the wording used in the two cases fully expresses the Catholic doctrine; in the first instance, the prayer implies absolute Power in him to whom it is addressed; while in the second, the aid of our Blessed Lady is invoked in the way of her prayers to God.

Jesus, (Holy Name of). See MONOGRAM.

Keys. The emblems of S. Peter: for the form and signification, see EMBLEMS of SAINTS.

Lamp. Lamps are suspended in Churches as marks of honour, before Altars, round Shrines, before Images, and antiently near the Tombs of Martyrs.

In that portion of the Church, where the Blessed Sacrament is reserved, one lamp at the least, is ordered to be kept constantly burning: but there ought to be seven lamps always burning before the Altar of the Blessed Sacrament, three before the High Altar always, and one before every other altar: all kept constantly burning, day and night. These have been interpreted to signify that Christ is the Light of the World; or that the Church is always 'watching unto God.' With regard to the lamp, as a mark of honour, we find a custom among the Greek Emperors, of having two lamps carried before them. Pope Nicholas I. rebuked Michael, the Greek Emperor, for continuing this custom, as implying a claim of two Jurisdictions, the temporal and the spiritual. Lipsius, in an Excursus on Tac. Ann. L. 1. shews the lamp to have been among the insignia of the Emperors. One lamp was antiently carried before a Patriarch, to denote his spiritual Jurisdiction.—(*Ciampini Vet. Mon. p.* ii. *c.* 12.) With respect to lamps burning before images and pictures of Saints, Venantius Fortunatus, bishop of Poictiers, at the end of the vi century, speaks of a lamp that burned at the tomb, and before a picture of St. Martin, thus:—

* There is an early example at Chartres Cathedral.

† The north window of transept S. Maclou, Rouen; east window of Chapel, Winchester College, Winchester; east window, Morpeth Church, Northumberland; Cologne Cathedral, &c.

‡ Book of Hours, printed on vellum, in the early part of the sixteenth century, by Simon Vostre.

§ North window of Chancel, Dorchester Church, Oxon. the mullions of which are formed of vine branches, sustaining images of kings, &c. with labels. The lights were filled with images in stained glass. The altar screen at Christchurch, Hampshire, &c.

‖ Copes are sometimes distinguished in old church inventories, by the appellation of *Roots*, signifying that the genealogy of our Lord was worked on them.

Hic paries retinet Sancti sub imagine formam . . . .
Sub pedibus Justi paries habet arcta fenestram;
Lychnus adest, cujus vitreâ natat ignis in urnâ.

Bosio, in his 'Roma Sotterranea' (l. iv. c. 50), says that the lamps lighted at the tombs of Saints signify the glory that they enjoy in Heaven. In the Church of St. Pudentiana, at Rome, on the architrave over the door, is a figure of that Saint with an antique lamp in her hand, like a deep jar: and the same in a mosaic, in the Church of St. Mary, across the Tyber, representing the Parable of the ten Virgins. These also bear lamps in their hands, of the same form. By these lamps is signified the grace of Virginity; as by the oil, Works of Mercy are denoted.

Georgius.—Cicindela, which was a kind of lamp used in churches, properly means a glow-worm. The charta Cornutiana mentions 'five silver lamps (cicindelæ) with their chains.' S. Gregory of Tours, (l. iv. Hist. n. 36): *Nam de oleo cicindeli qui ad ipsum sepulcrum quotidie accenditur, cæcorum oculis lumen reddidit.* The word candle, said to be derived from cicindela, meant originally a lamp (Du Cange). Lamps in churches (*lampades* and *lucernæ*) were generally of silver or gold. In the treasury of the Monastery of Centule were 'six silver lamps, and twelve of copper ornamented with silver and gold.' (Chron. Cent. l. ii. c. 10.) S. Ansegisus A.D. 830, offered to the Monastery of Fontenelle '*one silver lamp.*' In the Life of St. Benedict, of Anianæ, we read that in the church of St. Saviour, in his Monastery, '*Before the altar seven lamps hung, of wonderful beauty, cast with exquisite skill, and said by the learned who have seen them to be cast like those in Solomon's Temple* (*Salomoniaco*) :* *as many more lamps of silver hang in the choir, in the form of a Corona, which have sockets to receive basins all round them, and on principal Feasts they are filled with oil and lighted, so that the church has light by night as well as by day.*'

The lamps suspended in the antient churches differed considerably in form from most of those now in use. They were often placed in the centre of large basins; again, they were fixed in small perforated turrets, suspended from the apex, like that in the sacristy of Wells Cathedral. Doubtless many of these were rich in tabernacle work, and as the lamps, when hung before altars, &c. are rather intended as symbols of honour than to shed light, this kind of frame was decidedly the most beautiful in which they could be hung. Lamps were also suspended in small metal crowns.

Inventory of old S. Paul's, Chapel of S. Radegunde.—Item, unus circulus ferreus florigeratus appensus ante crucem, in quo pendet 1 lampas.—*Dugdale's History.*

Small stone lamps were sometimes introduced, as in the Lady Chapel of Patrington Church, Holderness, where the pendant in the vaulting is richly worked with images, perforated on three sides, and open towards the east, with a convenience for introducing a light.

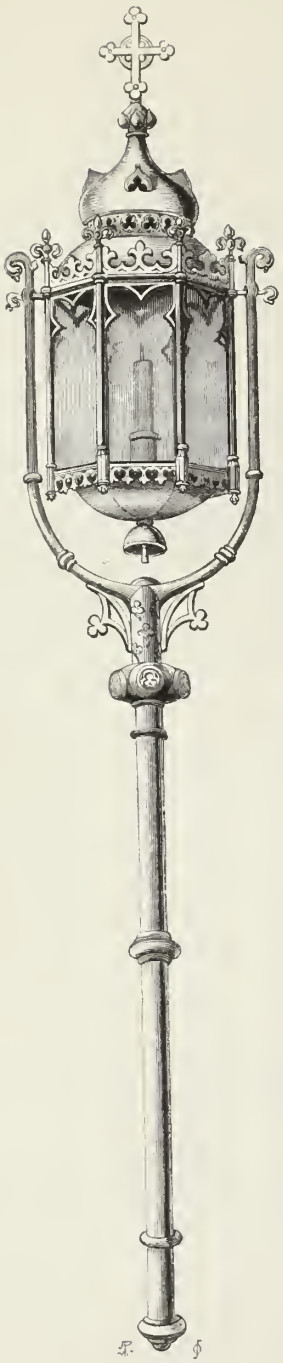
Many of the lamps and lights in the old churches were maintained by lands left by devout individuals for the purpose; others were kept up by contributions from various classes and states of parishioners mentioned in old accounts, as the Bachelor's light, the Maiden's light, &c.

Lantern. Four kinds of Lanterns may be mentioned as having been used for ecclesiastical purposes.

1. Processional Lanterns.—Fixed at the top of high staves (see cut), and carried round the Blessed Sacrament, or on either side of the cross on solemn occasions.

2. Visitation Lanterns.—To accompany the Blessed Eucharist, when borne to the Sick. These were sometimes made like the processional lanterns. Sometimes low, with a ring, after the manner of an ordinary lantern, but of richer design and materials, and carried in the hand of the acolyth, or

* Opus Salomoniacum means rich costly workmanship: and vessels of this kind were called *Salomones.*—*Monastic. Anglican.* t. I. p. 210. *Duas patenas argenteas cum duobus urceolis pretiosissimis ex operibus Salomonis, &c.*



LANTERN

when the distance was long, in rural districts, attached to the neck of the mule on which the priest rode.

From the Parish accounts of S. Margaret, Westminster. —Paid for a Lantern to be carried before the Sacrament in Visitation, 2*s*. 10*d*.

Inventory of Long Melford Church, Suffolk. — In the church, 2 Lanterns, to go with a Visitation.

3. Lanterns of perforated metal work.—Suspended in churches, to hold lamps, alluded to under Lamps.

4. Lanterns set with crystals, and fixed in coronas, as at Aix-la-Chapelle. (See Corona.)

A Lantern is introduced as one of the emblems of our Lord's Passion, with reference to the Jews seeking him in the Garden of Gethsemane.

Latten (Fr. **Leton**). A finer kind of brass, of which a great proportion of the candlesticks, &c. used in parochial churches, were made.

These were mostly sold in the reign of Edward the Sixth.

Accounts of Wigtoff Church, Lincolnshire, 1550.—Item, receytt of *kyrke* of Boston, for xxiii stone of leten, 8*s*. 4*d*. —*Nichols's Illustrations of Ancient Times*, 235.

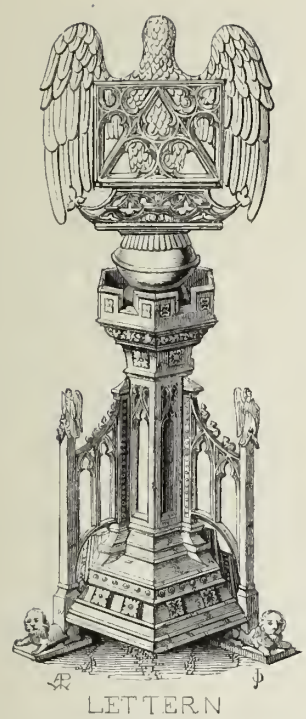
Crosses were made of this material, also the engraved plates for sepulchral monuments.

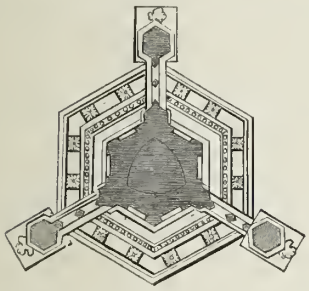
Will of Robert Fabyan, 1501.—" and in the face of this tumbe I will be made in two plates of laten, ii figures of a man, and a woman with x men children, and vi women children, and over or above the said figuris, I will be made a figure of the Fader of Heven, inclosed in a sonne, &c."—*Testamenta Vetusta*, p. 510.

Lectern or **Lettern**. A Choir Desk, from whence the lessons and antiphons were chaunted. Also a Stand, from whence the Gospel was sung.

They were sometimes constructed of wood, but oftener of brass. Of this latter kind there are several very fine examples remaining both in England and on the Continent.

At Aix-la-Chapelle, in a Lectern of the fourteenth century, three outer clusters of pinnacles, with flying buttresses and open tracery rising from a multangular base, sustain three inner pinnacles, united also by rich tracery, which sustain the orb, turning on a centre, surmounted by an eagle with extended wings; which serves for the desk.





At Hal, near Brussels, is a Lectern of the fifteenth century, consisting of an hexagonal shaft, with buttresses to three of its sides, which receives the open work and flying buttresses from three outer pinnacles, resting on lions. The top of the shaft is richly embattled, from the centre of which the orb is supported on a pivot, surmounted by the eagle. The rest for the book is beautifully worked in open tracery, and reaches from the extremity of one wing to the other, as in the example shewn in the cut.

At Tirlemont, is a Lectern of brass, very similar in design to the one above described: also at the church of Leau, a few miles from Tirlemont, an edifice abounding in interesting examples of church furniture.

A Lectern which is supposed to have belonged to the great Church at Louvain, was presented to S. Chad's, Birmingham, by John the sixteenth Earl of Shrewsbury, and is now used in the choir of that Church; although rude in execution, in beauty of design it far exceeds any other remaining example. From the base, which is triangular, rise three outer pinnacles, connected with three inner ones by rich branch-work; from the centre of the three inner pinnacles proceeds a stem, terminating in a double branch, on which is placed an image of our Blessed Lady with our Lord; and the eldest of the three Magi or Kings kneeling with his offering, while the remaining two images of the Wise Men are placed on the adjacent outer pinnacles: between the three inner pinnacles, are three niches, containing images, with rich projecting canopies; on the top of which are other images in a sitting position. The orb on which the eagle stands is fixed within an embattled crown, and besides the great desk, formed by the expanded wings of the eagle, there is a second one, of open tracery work. Dependent from it, on either side, are massive branches, with embattled bowls for wax-tapers. The base, which is very large and massive, rests on three lions couchant.

The eagle, which is so constantly found in these lecterns, was originally introduced with reference to S. John, as these were first used for chanting the Gospel in the Mass. According to Georgius, the representation of a serpent or dragon is generally found under the claws of the bird, probably in further allusion to the same Saint. (See Dragon.)

Among the most remarkable brass Lecterns remaining in England, may be mentioned that in Norwich, which has been recently restored with much good feeling, but with an unsuccessful effect. Also at King's College, Cambridge, having a double desk, surmounted by an image of the founder, exceedingly interesting and beautiful. At Merton College Chapel, Oxford, an old double lectern of the sixteenth century is still used, and there are numerous examples of lecterns of the same date; some even in parochial churches.

In paintings of the early christian school some beautiful examples of lecterns are represented, with the deacon or cantors chanting from them.

Lecterns were sometimes made of iron or wood, to fold up, like a tray stand, one frame being made considerably larger than the other, so that the leather connecting them might present an inclined surface, when extended. One of them gracefully wrought in iron, with trefoils, is yet remaining

at Rouen Cathedral, and another of the same description, in wood, at the Baptistery* of Hal Church, near Brussels.

Wooden Lecterns of elegant design, and usually double desked, were frequently used in the old parochial chuches. Mr. Bloxam in his Glossary, has given a list of many of those which are yet remaining, among which, one at Bury is mentioned as being executed about the year 1300. In the inventory of ornaments, formerly belonging to the chapel of King's College, Aberdeen, "Tres ambones ænei," are mentioned, "unus pro evangelio cantando; alter pro epistola; et tertius pro legenda."

Antiquities of Durham Abbey, p. 13.—At the north end of the High Altar there was a very fine Lettern of brass, where they sung the Epistle and Gospel, with a great pelican on the height of it, finely gilt, billing the blood out of her breast to feed her young ones, and her wings spread abroad, whereon lay the book, in which they sung the Epistle and Gospel; it was thought to be the finest Lettern of brass in this country. It was all to be taken asunder with wrests, every joint from the other.

Lector. The second of the Minor Orders, whose principal office is to chant the lessons in the Mass on certain days, to read the lessons of the first nocturn at matins, to read the text for the preacher, and to bless bread and the new fruits.

The habit of those in Lector's orders was, during the first xii. centuries, according to Georgius, a plain chasuble, over a girded albe: the chasuble being put off when the Lector officiated in his proper functions. Before the xii. century, their dress, according to Honorius of Autun, was that common to the four Minor Orders at that time: viz. a superhumeral (see SUPERHUMERAL), an albe, and a girdle. The girded albe has been changed into a surplice, as figured in the Plates of the Roman Pontifical, for the Ordination of Lectors.

Martene de antiquis Ecclesiæ ritibus, L. I. c. 8.—At one time it was allowed to dedicate children to God and the service of his Church, by conferring on them Minor Orders during their infancy, i. e. before their vii. year. Afterwards, Lectors could not be ordained under xviii years.

Address to those who are ordained Lectors.—'To lectors is given the power of reading in the Church the words of the sacred Law and the Prophets. Their life ought to be such as to fulfil by good works what they declare with their lips, and surpass others in the things they preach. Their office may be traced in the Old Testament. For we read: Ezra the scribe stood upon a step of wood, which he had made to speak from, and was higher than all the people. *He* stands upon a step of Wood, where he is higher than the people, who excels others in the virtues of his life by following in the steps of the Lord's Cross and Passion: and whoever instructs another by good example, discharges the office of a Lector. This Office our Lord exercised; when having entered the synagogue there was given to Him the Book of the prophet Esaias.' Of the four Minor Orders the Greeks have only the order of Lectors: and these they ordain by imposition of hands with prayer, without delivering to them the instruments of their Office.

From a MS. English Pontifical belonging to the monastery of Jumiege in Normandy, 900 *years old, and from a MS. Pontifical of St. Dunstan, Abp. of Canterbury.*—When a lector is ordained, let the Bishop address the people, and declare his faith, conduct, and ability. Afterwards, in the face of the people, let the bishop deliver to him a book containing those things which he shall read, saying: 'Take this, and be thou a dispenser of the Word of God, knowing that, if thou fulfillest faithfully thy ministry, thou shalt have part with those who have administered the Word of God.'

* This Baptistery remains in its original state. It is furnished with a richly chased brass Font and cover, which is lifted off by means of a massive wrought iron bracket, having an excellent mechanical contrivance for raising the cover, by a lever. The lectern on which the ritual is placed, the ambry for the reservation of the holy Oils, a desk for the registry, are all beautiful of the kind, and of the fifteenth century.

Georgius.—Thomasius, in his invaluable Preface to the Responsorial and Antiphonary of the Roman Church, has some learned notices of the ancient office of lectors. In choir they gave out the heading of each psalm, as *Psalmus David.* The beginning of each psalm was said by the lector, and sometimes the alternate verses; the bishop, clergy, and people responding. The first lector in each church was called *primicerius lectorum.* In the church of Lyons there was for a long time a School of Lectors, the first of whom was called *primicerius;* as recorded in a monument bearing date 507, after Christ. We learn from St. Gregory of Tours, that in France, on the Feast of St. Martin, the life of that Saint was read in churches to the people by the Lector. Also, that in the church of Milan the Lector read not only the Prophecies, but *the Epistle.* Also, that on Vigils of Martyrs, kept at their tombs, their histories were read by the Lector of the Church. Honorius of Autun, in the xii. century, describes the office of Lectors as follows:—'Their office in the Church is, to chant the Divine Scripture, and the Responsories, and Graduals, and Hallelujah by themselves in the face of the people.' They seem to have read or chanted from an ambo or pulpit, or from the steps of the ambo. For the form of Ordination of Lectors used by the Greeks, see MARTENE, L. I. c. viii. art. 10 & 11.

Lily. The Lily is the emblem of purity and chastity, and symbolically attributed to the Blessed Virgin.

The heraldic Fleur de Lis is a most beautiful conventional form of the Lily, and was constantly used in decoration after the twelfth century. Sylvanus Morgan says of the Lily, it was the ornament royal, and princely flower in the crown of King Solomon, representing Love, with perfect charity: it is a flower of great estimation. For various conventional forms of the Lily, see Plates XX. XXVI. XXVII. XXVIII. XXX. XXXII. XXXVII. XXXVIII. XL. XLVII. LII.

Lion. The Lion is continually introduced in antient sculpture and delineation; it is to be regarded as a Royal symbol, and an emblem of dominion, command, magnanimity, vigilance, and strength. (See Plate LXVII.)

The Lion Couchant signifies sovereignty: Judah shall lie down like a young lion; when Rampant, magnanimity; Passant, resolution; Guardant, prudence; Saliant, valour; Seiant, counsel; and Regardant, circumspection. Lions as symbols of sovereignty and power have always been selected as the supports of royal thrones, after the example of that of King Solomon. They are likewise usually employed as supports to lecterns, candlesticks, &c., couchant, and bearing the basis on their backs. The conventional forms of lions used by the old heraldic painters are most striking, *they are produced entirely by contrast of colour and metal, without any shadow*, the hair and tails most ingeniously twisted. The same principle applies to all the heraldic, or conventional representations of animals. (See Plates LXVI. LXVII.)

Majesty. Signifies a representation of our Blessed Lord, seated in Glory, on a Throne, and giving Benediction, encompassed with the nimbus, called Vesica Piscis, and surrounded by Cherubim and the four Evangelistic Symbols, and the A & Ω.

Lives of the Abbots of St Albans, p. 71. (ap. Du Cange).—'In one of which the Crucifix, with S. Mary and S. John, are represented; and in another, a Majesty, with the four Symbols of the Evangelists, is most artificially wrought.' And p. 90. in midst of the beam (see BEAM, in Appendix), a Majesty is figured, with the Church and the Synagogue.

Majesty also signifies a canopy of state set up under a hearse.—"And within the same, a Majesty of taffata, with a dome and IIII. Evangelists."—Funeral of Queen Mary.—*Leland's Collectanea*, Vol. 5. p. 316.

Maniple. One of the sacred vestments assumed by a Bishop after the *Confiteor* in the Mass, and by a Priest after the stole and before the chasuble. It is attached to the left arm, to leave the right arm at liberty for ministering, and varies in colour and character with the vestment. It is also worn by the deacon and subdeacon. (See Plates II. III. XXXIV. XXXV. XXXVI. XXXVII. XXXVIII. XXXIX.)

Georgius.—The earliest Roman Ordo calls the maniple by the name of *mappula.* St. Gregory, in a letter to John, Archbishop of Ravenna, says that the use of the maniple was a privilege of the Roman clergy, and had never been granted to any others till that time. The word manipulus occurs among the sacred vestments in the ix. century. In a MS. of the Monastery of St. Denis, according to Martene, written in the time of Charlemagne, after the prayer at the putting on of the chasuble, is the following *ad Manipulum:* Præcinge me, Domine, virtute, et pone immaculatam viam meam. The reason of its coming *after* the prayer for the chasuble, is, that the priests as well as bishops, at that time, assumed the maniple *after the Confiteor.* The prayer in the Salisbury Pontifical is as follows: Da mihi, Domine, sensum rectum, et vocem puram, ut implere possim laudem tuam. Amen. Grant me, O Lord, a right mind, and voice of clearness, that I may fulfil thy praise. According to Alcuin and Amalarius, the maniple, as its ancient names of *mappula* and *sudarium* indicates, was a linen cloth, which might be used as a handkerchief. Yet there occur very early examples, where it is mentioned as an ornament, as it might be at the present day. Thus Riculfe, Bishop of Elns, A.D. 915, left to his church *six maniples with gold, one of them with little bells.* It is found also frequently under the name of Fanon. See FANON.

The ancient form of the maniple, when it became one of the sacred vestments, was very narrow, and about four feet long, folded over the arm and fringed at the ends. Embroidered crosses were afterwards added at the extremities, and to admit of these crosses being made more ornamental, the ends of the maniples were somewhat enlarged, as shewn in the plates. But the present hideous shovel-shaped ends are not older than the seventeenth century. They are not only offensive on account of their size, which is far larger than could possibly be required to receive an ornamental cross, but they have led to the use of stiff materials to keep these huge excrescences in shape. The maniples in use during the middle ages were often exceedingly rich in design, being frequently ornamented with elaborate needlework, and sometimes decorated with pearls and precious stones. Very fine examples are often to be found on sepulchral brasses of ecclesiastics, painted effigies, and in the works of the Christian painters. An antient maniple still preserved in the sacristy of Mayence Cathedral is figured in Plate XXXVII.

From an Inventory of old St. Paul's Cathedral.—Stoles and Maniples.—A stole and maniple of ciglatoun in the middle, and bordered round with an orphrey, and embroidered at the ends with little bosses of pearls, set with stones, and 9 stones are wanting in the maniple, and 3 in the stole. Also a stole and maniple of similar material, with an orphrey all round the edges, and at the end, of fine cloth of gold wove with birds. Also a stole and maniple of raised damask, bordered with an orphrey all round, and at the ends with vine leaves and birds embroidered in fine gold. Also a maniple of fine texture, with bosses woven of silver thread, and at the ends of cloth of gold, with flowers and edging of small white pearls. A stole of green silk, woven with bosses of gold thread, with the ends like the foregoing. Also one maniple of indigo blue, with images of Apostles, with an orphrey all round the border.*

* Stolæ et Manipuli, per se.—Stola et Manipulus in medio de Ciglatoun, limbati in circuitu aurifrigio, et in extremitate breudati cum nodulis de perlis et lapillis insertis, et deficiunt in manipulo ix lapides, in stola tres. Item, stola et manipulus de simili panno, cum aurifrigio stricto in circuitu per limbos, et in extremitate de aurifrigio fino, interlaqueato cum avibus. Item, stola et manipulus de alto dyaspro limbato de aurifrigio stricto per circuitum; et in extremitatibus de

The maniple was originally worn *on the hands* of the officiating clergy. In Baluzius' Capitulare regum Francorum, there is an engraving copied from a very early manuscript, which represents the monks of S. Martin, at Metz, presenting a Bible to the Emperor Charles the Bold, where they are all in sacred vestments, and with their maniples on their left hands; and the same is to be remarked in the representation of Archbishop Stigand, in the Bayeux tapestry, and in numerous other antient examples.

Mary Gold. A flower of many foils, so called in honour of our Blessed Lady, and therefore particularly appropriate as a decoration for chapels, &c. erected in her honour.

Rich circular windows filled with flowing tracery are sometimes called Marygold windows.

Mitre. A covering for the head, worn on solemn occasions by Bishops, the abbots of some monasteries, and from special privilege, by the canons of certain churches. (See Plates VII. LXIX.)

The Mitre was originally like a raised cap, not divided but closed at top, as may be seen figured by Mabillon, in the first volume of his Benedictine Annals, p. 528,* and which he describes as having been worn by many bishops before the tenth century. The early double-pointed Mitres were very low, like those which were worn by S. Thomas of Canterbury, when at Sens, one of which is most accurately figured in Shaw's Dresses and Decorations. In the fourteenth century they became more pointed and enriched, and then attained their greatest perfection of form and decoration, as they were sufficiently high to be dignified, yet without extravagance; and the enrichments were of the most costly and elegant description, the edges being crocketed, and the points terminating in jewelled crosses; of this class the Limerick Mitre, also figured in Shaw's Dresses and Decorations, is a beautiful example. From the latter part of the fifteenth century, the Mitres increased in bulk and height, till about the middle of the last century, they attained that extravagant elevation which they have since retained. There are three sorts of Mitres used by a Bishop. 1. The Simplex, which is of plain white silk or linen. 2. The Aurifrigiata, ornamented as its name implies, with gold orphreys. 3. The Pretiosa, exceedingly rich and ornamented with pearls, jewels, enamels, plates of silver, and embroidery. For the proper times for wearing these Mitres, see Episcopal Habits.

Georgius.—The Mitre of the Roman Pontiff is to be reckoned among his sacred habiliments from the earliest times. Those who have most questioned the antiquities of Mitres, have been forced to confess this by most ancient monuments, and among the rest, by the body of S. Leo the Great, who was found with a kind of mitre on his head. André de Saussay, and Visconti, have written in defence of the antiquity of Mitres, while Pannini and Menard have asserted that their use was unknown in the Church till one thousand years after Christ. Cardinal Bona thinks that the Mitre, as it now exists, was unknown till that date, but that some ornament of the head was used by some, if not all, Bishops before that time. Mabillon, and after him Martene, thinks that Mitres were always in use in the Church, but that the privilege of the Mitre was by special indult from the Holy See. There is proof of such privilege being granted to Arscharius, Bishop of Hamburgh, by Pope Leo IV. Mabillon says that the same privilege was conceded to the Bishops of Utrecht, by Pope Alexander III. The shape of the Mitre which the Popes wore before the time of Boniface VIII. differed, as Mabillon says, from that worn by other

vineis et avibus breudatis de auro fino. Item, manipulus de opere pectineo, cum nodis contextis argenti filo, et in extremitatibus de aurifrigio, cum floribus et listis de perlis albis parvulis. Stola de serico viridi contexta cum nodulis de auri filo, cum extremitatibus similibus manipulo præcedenti. Item, unus Manipulus Indici coloris, cum ymaginibus Apostolorum; cum aurifrigio stricto nodulis per circuitum.

* Also in an engraving of ecclesiastics of the twelfth century, extracted from a MS. in the British Museum, given in Plate II. vol. i. of Shaw's Dresses and Decorations.

Bishops. S. Bruno, Bishop of Segni, speaking of the Mitre, says:—' The Mitre, because it is *of linen*, signifies purity and chastity.' In the time of S. Bruno, then, who died A.D. 1123, the Mitre was of linen, and not of silk. Honorius of Autun and Hugo Victorinus say the same: *ex bysso conficitur*. Innocent III. mentions its two horns, two infulæ, and a golden band or orphrey encircling it. Durandus (see below) says the Mitre was once of linen, and white; and then mentions the times when the precious Mitre is used:—"The orphreyed Mitre is to be used," he says, "from Easter to Advent, and from the Nativity to Septuagesima, on all double feasts, and feasts of nine lessons throughout the year (except Innocent's day); and on the Sundays within the times aforesaid, and generally whenever the *Gloria in excelsis* and *Te Deum laudamus* are used. . . . . But at other times ordinarily not the orphreyed but the simple Mitre is to be used," &c.

The Cæremoniale Episcoporum gives directions for the form of the Episcopal Mitre as follows: "The use of the Mitre is most antient, and there are three kinds of it: the first, which is called the Precious Mitre, because it is usually set with jewels and precious stones, or plates of gold or silver: the second, orphreyed without jewels, or plates of gold and silver, but composed either of small pearls, or of white silk interwoven with gold, or simply of cloth of gold, without plates of gold or pearls: and the third is called the Simple Mitre, without gold, made of plain silk damask, or any other, or even of linen, white, with red bands and fringes."

Other ecclesiastics to whom the use of the Mitre has been permitted.—The Supreme Pontiffs have granted the use of the Mitre to all Cardinals, not only priests, but deacons: and these are worn by them in all solemn functions. It appears that the cardinal priests had this privilege before A.D. 1130, and cardinal deacons before A.D. 1192. It appears, then, that cardinals had the use of the Mitre both before and since the distinction of the red hat was granted them in the Council of Lyons, A.D. 1245. Paul II. granted them the use of a silk Mitre, because at first they had only the use of one of linen, plain.

Mitred Abbots.—In the tenth century many distinctions had been granted by Popes to various Abbots, as the use of the dalmatic and sandals. In the eleventh century Pope Leo IX. extended many privileges as well to cathedral churches as to monasteries. On consecrating the High Altar of the church of St. Stephen, at Besançon, in October, A.D. 1050, among other gifts, he ordered that seven of the canons of that place should be chosen, to have the title of Cardinals, and to say Mass at that altar, with dalmatic, mitre, sandals, gloves, and one of the number, as Dean, should wear a ring, &c. And on all Feasts of our Lord, and of the Blessed Virgin Mary, and the Apostles, and many others, that the *deacon* and *subdeacon*, as well as the celebrant, should wear *sandals*, *mitres*, and *gloves*. The same Leo IX. A.D. 1053, gave to the canons of the church of Bamberg the right of wearing the mitre, under certain restrictions. After this, Pope Alexander II., by a singular privilege, conferred on the Duke of Bohemia, Wratislaw, the use of the mitre, which was confirmed by Gregory VII. The first example of a Mitred Abbot is St. Hugh, Abbot of Clugny, to whom Urban II., A.D. 1088, granted the *episcopal mitre*, and on certain Feasts, the dalmatic, gloves, and sandal. Paschalis III. confirmed and increased the privilege to Pontius, Abbot of Clugny, and his successors, A.D. 1114. Innocent III. granted the use of the mitre to the Abbots of Vendome. These distinctions conferred on the abbeys, drew forth remonstrances from the bishops, among whom, Jeffrey, Bishop of Chartres, and Peter of Blois, were loud in their protestations against these monastic privileges, which were equally censured at the time by the great St. Bernard. In consequence of these discontents, after the twelfth century, when the use of the mitre had become very common among abbots, and the Mitred Abbot could not be distinguished in Synods from a Bishop, Pope Clement IV. ordered, that abbots, exempt from episcopal jurisdiction, should use in synod *orphreyed mitres*, but without jewels or gold or silver plates; and those *not* exempt, simple, white, and plain ones.

The jewells belonging to the lord Bishop of Lincoln's Mitre.—Item, to the fore part of the Mitre, in the nether band, seven stones, blue and red, and eight clusters of pearls, with four in a cluster. Item, two links,

in every side two clusters of pearls; and the one three, and the other never a one. Item, two angels holding eight stones and eighteen pearls. Item, in the less of one of the sides, three stones and eight pearls. Item, in the middle of the Mitre eight stones and seven clusters of pearls, with four pearls in a piece. Item, in the fore part of the Mitre, above by the edges, twelve stones and thirteen clusters of pearls, with four in a cluster, lacking two pearls. Item, in the other leaf of the Mitre three stones and eight pearls. Item, four pillars of silver. Item, in the nether part of the Mitre behind, eight stones and seven clusters of pearls, with four in a cluster, lacking two pearls. Item, in the middle band eight stones and seven clusters of pearls, with four in a cluster. Item, thirteen stones about by the edges, and thirteen clusters, with four in a cluster, lacking three pearls. Item, two angels holding eight stones and twenty-two pearls. Item, two pins of silver to make fast the labels. Item, four bars of silver. Item, a tower to stand in the top of the mitre.

Mitres which formerly belonged to the Metropolitan Church of York.—Imprimis, a good Mitre, the gift of Mr. Walter Gifford, with its labels. Item, a rich Mitre, with its labels, the gift of Mr. Walter Grey. Item, a Mitre, with its labels, very weighty, the gift of Mr John Thoresby. Item, a Mitre of a new fashion, bought by the Chapter of the executors of the lord Walter Skirlow, late Bishop of Durham, with 4 owches, 6 precious stones, and many pearls. Item, a small Mitre with stones, for the Bishop of the Boys. Item, a Mitre couched with silver and gold ribbands, the gift of Mr. John Thoresby. Item, a silk Mitre, with gold ribbands. Item, a Mitre of white silk, adorned with silver gilt, with precious stones set round it, and 4 stones, roses hanging on gilt branches, and precious stones in the said roses, excepting one rose that has no stone; the gift of *Robert Clifton*, knight, executor of the last Will of the Lord *William Bothe*, late Archbishop of *York*. Item, a most costly and great Mitre, with two labels, encircled with gold and precious stones, saphyrs and rubies worth 700 marks, as valued, the gift of Thomas Rotherdam, Archbishop of York. Item, one Mitre with six leaves and trefoils, with 2 labels and 4 pearls in six leaves, and other stones.

Mitres formerly belonging to the Cathedral Church of St. Paul.—One mitre embroidered with stars, before and behind, with stones set in plates of silver gilt, and one stone is wanting in one of the bands, and in the front are 7 stones and many pearls, and behind are 4 stones and many pearls. Also one mitre, white, with flowers embroidered on it, the gift of Charles Bellamy, for the use of the boy-bishop. Also one mitre, which belonged to Bishop Eustace, which Bishop Richard has. Also one mitre embroidered with stars, and in the front is Cornelius, holding the head of a man weighed down, and ornamented with silver plates gilt, and stones set in them: and one stone is wanting behind, and in one of the bands three tassels are wanting, with the silver knops appended to them. And this mitre Fulco Basset gave. Also a mitre, which belonged to Henry Wengham, richly ornamented with golden plates, with trefoils, set with stones and pearls, and two stones are wanting behind, and many pieces of the trefoil, and pearls. Also a mitre of Henry Sandwych, bishop, embroidered with two stars in front, and two stars behind, and enriched with wheels of silver gilver gilt, set with stones and many pearls; one stone is wanting in the front, and two in the bands. The gloves are of the same fashion. Also one white mitre, with stars and large stones, the gift of John Chishulle, bishop, which Bishop Richard has. Also one white mitre, embroidered with stars and powderings, ornamented with stones and flowrets. Also one mitre, the gift of Bishop Richard, seeded with white pearls over the whole surface, enriched with silver flowrets, set thickly with stones; and one little bell is wanting in one of the bands.*

* Una Mitra breudata cum stellis anterius et posterius, insertis lapidibus in laminis argenteis deauratis, et deficit unus lapis in altero pendulorum, et in parte anteriori septem lapides et multæ perlæ, et in parte posteriori quatuor lapides et multæ perlæ. Item, una Mitra alba cum flosculis breudatis, de dono Johannis Belemayi, ad opus Episcopi parvulorum. Item, una Mitra quæ fuit Eustachii Episcopi, quam habet Episcopus Ricardus. Item, una Mitra breudata cum stellis, et anterius est Cornelius, continens caput hominis gravatum, et ornatus laminis argenteis deauratis, et lapidibus insertis: Et deficit lapis unus in parte posteriori, et in altero pendulorum deficiunt tres catenulæ, cum karolis

Mitres formerly belonging to the Abbaye of S. Denis, figured in Plate I. and thus described.—Mitres des anciens abbez réguliers de Saint-Denys: il y en a une à fond de perles, enrichie de quantité de pierreries enchâssees en or. Sur l'autre semée de fleurs de lyes couverte de semences de perlis se lisent ces mots *Petrus abbas me fecit* c'est Pierre d' Auteul que fut abbé de Saint-Denys en 1221. —*Dom Felibien histoire de S. Denis.*

In Plate 21 of Dom Jacques Bouillart's histoire de L'abbaye Royale de S. Germain des Prez, is figured a jewelled Mitre, on a ground of pearls with rich infulæ, which was formerly used by the abbots of that monastery.

From the Inventory of Winchester Cathedral.—Item, 3 standing Mitres, garnished with pearls and stones after the old fashion.—*Stevens's Continuation to Dugdale.*

From the Inventory of Canterbury Cathedral.—Mitra aurea, cum perulis infra et extra, et gemmis pretiosis Henrici Regis III. Item, Mitra Johannis de Peckham Archiepiscopi, cum gemmis pretiosis. Item, Mitra ejusdem argentea cum 2 crucibus super cornua. Item, Mitræ 4, breudatæ et gemmis ornatæ. Item, Mitræ 3 cum perulis ornatæ, sine gemmis. Item, Mitræ 2 simplices, de bokram.—*Dart's History of Canterbury, Appendix* XIII.

Extracts from the Voyages Liturgiques of De Moleon, respecting the use of Mitres by the inferior clergy in the French Churches.—A la Messe du Chœur le Célébrant, le Diacre et le Soudiacre ont des mîtres aux jours solennels.

St. Vincent de Mâcon.—A la grande Messe du Chœur qui se dit après Tierce les Célebrant, le Diacre et le Soudiacre Chanoines, aussi-bien que les deux Chappiers, quand il sont Chanoines se servent de mitres. Le Chantre des Eglises Cathedrales de Rhodez et de Puyen Velai, et de la Collegiale de Brioude s'en sert pareillemént.

St. Jean de Lyon.—Les Dimanches avant la grande Messe on benit l'eau au benitier de la Nef proche le grand portail, les Ministres etant tout autour tous en aubes et en manipules, le Prêtre en chappe avec la mître en tête; le Diacre en aube et etole et la mître en tête, tien le sel dans une coquille; le Soudiacre en aube avec le manipule et la mître, porte la croix, et un Acolythe le livre.

St. Jean de Lyon.—Aux jours du saint Sacrement et de S. Jean-Baptiste, après un Salut et la benediction donnée, l'Officiant revétu de chappe reporte processionellement le saint Sacrement dans L'Eglise Paroissiale de Sainte Croix, précédé du Soûdiacre chanoine comte ayant la mître en tete, et de petits orfrois de tunique sur son aube.

Durandus.—The Mitre signifies the knowlege of the two Testaments. For its two horns are the two Testaments, the Old and New. The one in front means the new; the one behind, the old; which two the Bishop should know by heart, and with them he should strike his enemies as with a double horn of Faith. So the Bishop should appear to his subjects with horns on his head, as Moses, when he descended from Mount Sinai, bearing the two Tables of Testimony, appeared likewise horned. The circle of gold, which surmounts the front and back of the Mitre, means that every learned scribe in the kingdom of God ought to bring forth from his treasury new and old things. St. Matt. xiii. 52. "Every scribe instructed in the kingdom of heaven is like to a man who is a householder, who bringeth forth out of his treasure new things and old." The Mitre, too, from its height or eminence, teaches the eminence

argenteis appensis; Et dedit hanc mitram Fulco Basset. Item, Mitra quæ fuit Henrici de Wengham bene ornata bendis aureis triphoriatis insertis lapidibus et perlis, et deficiunt duo lapides in parte posteriori, et multæ peciæ de triphorio, et perlæ. Item, Mitra Henrici de Sandwyco Episcopi, breudata duabus stellis anterius, et duabus stellis posterius, et ornata rotellis argenteis, deauratis, insertis lapidibus et perlis multis; Et deficiunt in anteriori parte unus lapis, et duo in pendulis. Chirotecæ similis sunt apparatus. Item, una Mitra alba cum stellis et grossis lapidibus de dono Johannis de Chisulle Episcopi, quam habet Ricardus Episcopus. Item, una Mitra alba breudata cum stellis et frecturis, et octo limbis in circulo de purpura, ornata lapidibus et flosculis. Item, una Mitra de dono Ricardi Episcopi, ornata perlis albis per totum campum, et flosculis argenteis deauratis, lapidibus insertis ordine spisso; et deficit una campanula in uno pendulorum."—*Dugdale's History of St. Paul's.*

of wisdom, for a Bishop should so excel those under him in knowledge that properly they should be called his flock. Sometimes the Mitre is of linen, and white, which signifies the whiteness and cleanness of chastity. Some say that the episcopal Mitre represents the Crown of thorns, and hence in the Mass, where the Bishop represents Christ in His Passion, the Deacon puts on and takes off his Mitre. With others the two horns of the Mitre are the two precepts of Love. The Bishop therefore puts on the Mitre to shew that he must restrain the five senses of his body, which are most violent in his head, in order to keep the precepts of the Testaments, and that he must fulfil the two precepts of Charity in order to receive an eternal Crown. It is worthy of remark, that the Bishop, when he prays to God towards the altar, lays aside his Mitre and Staff, because the Apostle forbids men to pray in church with their heads covered, so that with face unveiled they may contemplate the Glory of the Lord. When, however, he addresses the people he puts on his Mitre and resumes his Pastoral Staff.

Innocent III. says almost word for word the same as Durandus. "Mitra scientiam utriusq. Testamenti significat: Nam duo cornua duo sunt testamenta: duæ fimbriæ spiritus et litera: circulus aureus, qui anteriorem et posteriorem partem complectitur, indicat, quod omnis scriba doctus in Regno cœlorum, de thesauro suo nova profert et vetera." There are several antient Mitres yet remaining; two used by Saint Thomas of Canterbury during his sojourn at Sens, when exiled from England. Both of these were till very lately reserved in the sacristy of Sens Cathedral; but the Archbishop in 1842, at the entreaty of the Right Rev. Dr. Wiseman that some Relics of this glorious Martyr might be translated to England, permitted one of these Mitres, together with an apparell of an Amice, also used by S. Thomas, to be removed, and they are now reverently deposited at S. Marie's College, Oscott, till the chapel intended for their reception at St. Chad's church is completed. Another Mitre of the same date as those of S. Thomas is preserved at Autun; and a richly embroidered red velvet Mitre of the fifteenth century was lately in the possession of Mr. Bullock, the celebrated collector. The Limerick Mitre, engraved by Mr. Shaw, is a perfect example of this fine period, and many ornaments belonging to a precious Mitre, used by William of Wykeham, are preserved at New College, Oxford. Very fine examples of antient Mitres are also to be found on the sepulchral effigies and brasses of ecclesiastics. Among these may be mentioned, Bishop Goldwell, at Norwich; Bishops Branscombe and Stapleton, at Exeter; Archbishop Savage, York; Archbishops Chichele and Warham, Canterbury; and Thomas de La Marc, S. Alban's. The early German paintings furnish a great variety of most beautiful examples of Mitres seeded with pearls and jewelled in the orphreys.

Mitred Abbots. The vestments of a Mitred Abbot are precisely the same as those of a Bishop, and therefore need no particular description; there is a peculiarity in the manner of raising the Staff, which is described under STAVES.

Monogram. A cypher: a character compounded of several letters. (JOHNSON.) See Plates XLVI. LIV. LV. LVI. LVII. LVIII.

The Holy Name of our Lord, and that of our Blessed Lady were frequently introduced in ecclesiastical decorations during the fourteenth and fifteenth centuries, contracted with great ingenuity and taste.

The ☧ which contains the Greek initial letters of the Name of Christ, is found in the Catacombs before the time of Constantine; who exhibited this emblem on the Labarum or Imperial Standard. It is supposed to have been used for various words, as it is found on Egyptian coins of a still earlier period. It may have stood for Χρηστὸς, signifying good: which would serve to conceal its real meaning from the persecutors. Although this is a most antient symbol, the Monogram of the Holy Name of Jesus seems to have superseded it in later times. This Monogram, like the former, is of Greek origin, being a contracted form of the sacred Name, and the mark denoting the contraction being afterwards changed

into the cross. The more antient form is that of IHC. It is said that St. Bernardin, of Sienna, invented it as a devotional emblem, about the year 1400. The letters are IES(US), the letter I being the same in the Greek as in English, the letter E being written like the Roman H, and the letter S expressed in old Greek by C. The Greek letters IES being thus *written like* the Roman letters IHC, were subsequently mistaken for them, and the Gothic form of the Roman letters I H S was adopted, probably through a mistake. The mark of the contraction passing through the top of the Gothic form of the H, formed a cross; and a new explanation of the Monogram was devised to suit its altered form. It was said to mean I(esus) H(ominum) S(alvator). But whatever may have been the origin of this emblem, it has been so generally received, and is so catholic in its character, that it is most deserving of our reverence and adoptation. The Monograms of the name of our Blessed Lady are formed of the letters M A, M R, and A M, and these stand respectively for Maria, Maria Regina, and Ave Maria. The introduction of these was coeval, or perhaps rather later than the Monograms denoting the Name and Offices of our Lord.

The letter M was often used by itself to express the name of the Blessed Virgin, and became a vehicle for the most beautiful ornament and design. The letter itself being entirely composed of emblems, with some passage from the life of our Lady, in the void spaces. (See Plate LVIII.)

A Morse of this design is figured in Plate IV. of the Treasury of the Abbey of S. Denis, in Dom Felibien's work above-mentioned. It should be remarked that the Monogram of the Holy Name should only be introduced in the most reverent positions, and not be used as a mere common device to fill up a space, as is too often the case.

Monstrance. A transparent pyx, in which the Blessed Sacrament is carried in solemn processions, and exposed on the altar.

It is derived from the Latin Monstro (to shew), as it was in these vessels that the holy Eucharist was first visibly exposed to the adoration of the faithful in processions, benedictions, and on other solemn occasions.

The use of Monstrances is not very antient. Father Thiers, in a learned treatise on the exposition of the Blessed Sacrament, states that he has found it impossible to fix the *precise period* when the custom of exposing the Blessed Sacrament, and the consequent use of Monstrances commenced; but as the *solemn procession* of Corpus Christi is not older than the early part of the fourteenth century,* and as the Blessed Sacrament was originally carried in a *covered pyx* in that procession,† it is not probable that Monstrances were introduced before the end of the fourteenth, or generally used till the fifteenth century. The antient form of these vessels were very varied. The first, which I imagine to be the most antient, is a Tower of precious metal, with four apertures of crystal (see Cut). The Celestins of Marconcy, in France, formerly possessed a manuscript Missal, written in 1374, in which an initial letter D, occuring at the commencement of the prayers of Corpus Christi, contained an illumination, representing a bishop bearing the Blessed Sacrament, in a tower of this description, attended by two acolyths, holding lighted tapers. —See *Thiers l'Exposition du Saint Sacrement*, 233.

2. Monstrances were made in the form of images, containing crystal

* Durandus, who describes all the Festivals of the Church in his Rationale, written in 1286, does not mention this procession.

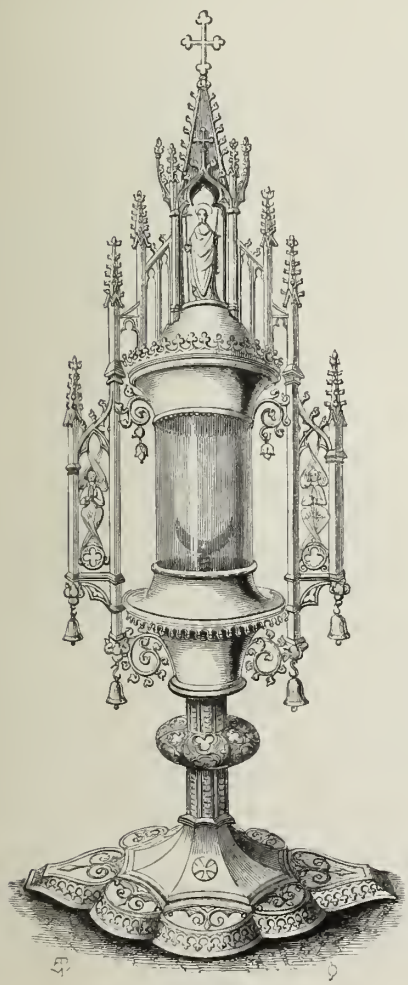
† The antient custom of carrying the Blessed Sacrament within a covered Case at the procession of Corpus Christi was retained in many parts of France till the end of the seventeenth century.

pyxes. Father Thiers mentions a Monstrance of this description, which belonged to the Parish Church of S. Menechou, in Champagne, in the year 1486. It consisted of an image of S. John the Baptist in the act of pointing with his right hand to a Lamb, which he held on his left arm, and in which was a pyx, faced with crystal. This description of Monstrance was frequently used in England.

In the account of the solemn Service at Durham, on Easter Day, we read that two monks came to the Sepulchre (see SEPULCHRE,) out of which, with great reverence, they took an extreme beautiful image of our Saviour, representing the Resurrection, with a cross in his hand, in the breast whereof was inclosed in the brightest crystal, the Holy Sacrament of the altar; through which crystal the Blessed Host was conspicuous to the beholders.—*Antiquities of Durham Abbey, p.* 17.

From the inventory of the ornaments formerly belonging to the Cathedral Church of Lincoln.—" An image of Our Saviour, silver and gilt, standing upon 6 lions, *void in the breast for the Sacrament for Easter Day*, having a berall before and a diadem behind, with a cross in hand, weighing 37 ounces."—*Dugdale's Monasticon.*

3. There were Monstrances in the form of crosses; one of this description is mentioned in the inventory of ornaments formerly belonging to the Cathedral of Notre Dame, at Paris, made in 1438. Item, une croix d'argent doré que soûtienne deux anges, pesant en tout douze marcs, en laquelle on porte le corps de nostre Seigneur au jour du Sacrement, que donna M. Gerard de Montagu, chanoine et depuis Evêque de Paris.



MONSTRANCE.

A Monstrance not very dissimilar to the above is described in the inventory of St. George's Chapel, Windsor, given in Dugdale's Monasticon. Item, 2 standing angels, bearing a crystal pyx for the sacred Body of our Lord, which is surmounted by a cross of silver gilt and enamelled, &c.

4. Monstrances were made with a large tube of crystal, fixed on a metal foot, with a knop, and surmounted by a canopied cover of elaborate design. Of this, which was the most common form of the antient Monstrances, there are many fine examples yet remaining, especially in Flanders. A silver one of exquisite design, executed in the latter part of the fifteenth century, was presented to S. Marie's College, Oscott, by the late James Wheble, Esq., and is always used on solemn occasions.

5. The usual form of modern Monstrances is that of a radiated sun, with a crystal pyx in the centre. This style of Monstrance did not come into general use until the seventeeth century, but there is an example as early as the commencement of the sixteenth century. Father Thiers cites a manuscript Gradual, formerly belonging to the Sainte Chapelle of Paris, written in the reign of Louis XII., who died in the year 1515, in which a miniature initial represents a procession of the Blessed Sacrament, carried in a Monstrance of this form, and borne on a Feretrum, by two priests, in red cassocks, surplices, and copes.

In the inventory of the ornaments formerly belonging to King's College Chapel, Aberdeen, 1542, " Una Monstrantia argentea, duos cubitos prope alta (Eucharistia vulgo appellat.) ad Christi corpus, adorationis causa a populo, deportandum incredibili arte confecta. In ea beryllum pulchrum.

The external honours rendered by the Catholic Church to

our Lord in the Holy Eucharist, have been the subject of constant attack from protestant writers, and their objections have been principally founded on these ceremonies and practices being unknown to the primitive Church; nor even introduced till at a comparatively recent period. But those who argue thus, lose sight of the great principle, that the Church is a body directed by the Spirit of God, constantly abiding with it, and acting according to circumstances; hence, whenever a particular heresy arises, some counteracting means is used to arrest its progress. For this reason the Nicene Creed was framed and introduced in the service of the Church as a test of Arianism; and it is a well-known fact that it was not sung at Rome, during the celebration of Mass, for some centuries after it was used throughout the rest of Europe, on account of the orthodoxy of the people not requiring it. For the same reason the Elevation was introduced in the Mass as a test whereby the followers of Berengarius might be distinguished: and the solemn processions to honour the Holy Eucharist have been designed to compensate in some measure for the irreverence and sacrileges of the last few centuries. Had the Christians retained their primitive fervour, daily Communion, and purity of heart and conduct, there would have been no occasion for the introduction of these rites; but under the state of things which have existed for the last few centuries, it ought to be a subject of infinite consolation to all sincere Christians that the scoffs and blasphemies of modern infidels may be in some measure atoned for, by the solemnities instituted in especial honour of this great Mystery of love. Had we no other rule but that of *mere* antiquity, the Catholic Ritual would be reduced to a level with the Mahometan Koran. A rite instituted by a Council of the sixteenth century, has not a less claim on the obedience and reverence of the faithful than one of an older date.

It must, however, be observed, that the modern practice, with respect to the Exposition of the Blessed Sacrament, has gone far beyond what the Church has sanctioned; and it has latterly become a matter of such ordinary occurrence, as greatly to diminish that external respect and veneration, which was the great intention of the Church to preserve, in instituting this rite. Father Thiers, in his learned Treatise on the Exposition of the Blessed Sacrament,* has fully shewn the evil effects that had resulted from the too frequent Exposition in his time, and he produces many decrees from the Bishops to rectify the abuse. It is very possible for many good men, from mere custom and habit, to omit that external respect to sacred things, which they would not fail to render, were the occasions less frequent and more solemn in their character. As an instance of the very great solemnity with which the Exposition of the Blessed Sacrament was conducted at Rouen only two centuries ago, I will subjoin the account of the ceremony from De Moleon.

Rouen Cathedral.—The Sunday previous to the Exposition, notice is given in every parish church, of the day and hour on which the solemn Exposition of the Blessed Sacrament, with the Devotion of the forty hours, will commence. On the eve of the Exposition the great bells of the Cathedral are rung, as for a great Festival. The nave of the cathedral is hung with the finest tapestry. The altar of our Lady, under the rood loft, is decorated with the richest ornaments, covered with silver gilt candlesticks, and surmounted by a canopy or dais, under which the Blessed Sacrament is exposed; by this arrangement the ordinary Service of the Choir is not interfered with or interrupted.

No priest is allowed to celebrate Mass in presence of the Blessed Sacrament. A large space covered with carpets, is railed off in front of the altar, within this are placed two Praying stools for two Canons, behind these a covered bench for four chaplains, and beyond this another bench for two children of the choir. These eight ecclesiastics remain kneeling, in silence, for the space of an hour, when they are succeeded by eight others, and so on during the whole time of the Exposition. At the conclusion the *Ave verum* is sung, with some prayers and the Benediction. No sermon is allowed to be preached in the cathedral, even if the Exposition continues on a Sunday, for silent adoration is most suitable to our

* In this great work the Reservation of the Holy Eucharist in every age is fully treated on, with all the decrees of councils, synods, and bishops, relative to the processions of the Blessed Sacrament and Exposition of the same.

Lord in this Holy Sacrament. On these occasions, "Sileat omnis caro à facie Domini, quia consurrexit de habitaculo sancto suo."

Monstrance sometimes signifies a transparent reliquary. "Item, a Monstrans, wt a relike of Sent Marten, the fote sylvr and gilt, and the flat edge about the relik sylvr, and all the residue cop. and gilt. Inventory of S. Martin, Outwich, London."—*Nichols's Illustrations of Ancient Times.*

Moon. The Moon is often introduced as an emblem in Christian ornament; sometimes with reference to our Blessed Lady *(pulchra ut Luna)*: Obscured, above the Crucifixion of our Lord (see Plate XLVIII.); Crescent, under the Blessed Virgin. (See EMBLEMS.)

In heraldry the Moon is said to be blazoned in her *complement*, when she is full, argent. In her *decrement*, when sable or obscured. When the horns are upwards, it is called a *cressant;* if to the right, it is called an *incressant;* if to the left, a *decressant.*

Morrow Mass. An expression that frequently occurs in old accounts of Churches; it signifies the early or *morning* mass.

The said clerke—shall attend in his rozett at morrow masse,—at high masse to apparell the altars.—*Jacobs' History of Faversham, Appendix*, 166.

Morse. The clasp or fastening of a cope, derived from the Latin, Mordere, to bite.

MORSE.

These were often made of precious metals, enamelled and set with jewels, and sometimes contained representations of sacred mysteries. The following list, translated from the inventory of old S. Paul's Cathedral, will serve to give an accurate idea of the richness and beauty of these ornaments.

The Morse of Dean Alard, trefoiled, of pure gold, with sardonyxes, and many other stones and pearls, whereof none are wanting, weighing xxxiis. vid. The Morse of William, Bishop, trefoiled, of gold, with sardonyxes, and other large stones and pearls, weighing xxxivs. vid. The Morse of Richard, Archdeacon of Colchester, of silver gilt, with images of a Majesty, SS. Peter and Paul, with an angel above, and the donor of the morse below, with stones in the borders, trefoiled. The Morse of William of Ely, silver, with many small images, representing the Annunciation, Nativity, Adoration of the Wise Men, Presentation of Christ in the Temple, with many stones and pearls set in the borders, and formed of four trefoils of gold. The Crest (*cresta*) of the same, of silver, with a trefoil of gold outside, inlaid with stones. The Morse of Galfrid de Lucy, of silver, gilt outside, with a border of gold, trefoiled, inlaid with four large stones, and other smaller ones, and pearls, with images of the Saviour crowning his Mother, and of Peter and Paul at the sides, and an Angel above, and the giver of the morse below, with two hooks, and it has in the border a circle of white pearls. The crest of the same, of silver gilt on the outside, with a gilt trefoil round, and a fair boss of silver gilt, having the trefoil set with stones and peals, some greater and some less. The Morse of Henry de Wengham, of silver gilt outside, set with stones and turquoises, and a lion in the midst of the circle. The Morse of Radulfus de Dounjoum, of silver, gilt outside, with a trefoil of gold, set with stones and pearls, with an image of Paul bearing a cross. The Morse of Thomas Cantilupe, of silver, gilt outside, with the image of King Ethelbert, and a bishop. The Morse of Thomas Esshewy, of copper, gilt outside, with 8 stones and a beryl in the midst, representing our Lord Crucified. The crest of the same, of copper, gilt on the

outside, with stones and pearls set therein. The Morse of Roger Ferynges, of copper, partly enamelled black, with an image of a bishop in the midst. The Morse of John Luke, of copper, gilt on the outside, with 5 images, and 4 shields. The crest of the same of copper, gilt on the outside, and set with stones. Also 7 Morses of wood, overlaid with silver plates, and set with stones, and one silver crest.

From the inventory of York Cathedral.—Item, A gold Morse, made in the shape of a rose, with a large ruby in the middle, of great value, with other precious stones; the gift of the Lord Walter Gray, once Archbishop of York, weighing 7 pounds and 2 ounces. Item, a silver Morse, edged about, and the image of the Blessed Virgin Mary of gold in the middle, the image of St. John Baptist on the right side of the Virgin, and that of St. John Evangelist on the left, in gold, the gift of Mr. William Waltham, weighing 1 pound, 8½ ounces. Item, a silver gilt Morse, with a large stone in the middle called an emerald, and other stones about it set in gold, weight 11 ounces. Item, a large silver gilt Morse, fixed on wood, with the image of our Saviour in the middle, St. Peter and St. Paul standing by, and the 4 Evangelists in the angles, weighing 2 pounds. Item, a Morse, with the Passion of St. Thomas of Canterbury, painted on beryl, with several precious stones; the gift of King Richard III. worth by estimation 20 marks. Item, a Morse of gilt copper, with the image of the Blessed Virgin Mary in the middle. Item, a Morse of gilt copper, with the images of Peter and Paul. Item, a Morse of gilt copper with the image of our Holy Saviour, and of the Apostles Peter and Paul. Item, a Morse of copper gilt, with a Crucifix and images as above.

Mound. See Orb.

Mount. In early symbolical representations, Saints are often depicted standing on raised Mounts, which were introduced as emblems of power and superiority.

Nails. For the manner in which the Nails are introduced as emblems of our Lord's Passion, see Emblems.

Molanus, Lib. IV. c. 6.—Many ancient images of the Crucifixion have four Nails. The letter T, in the 'Te igitur clementissime Pater,' in old MSS. sometimes stands for the cross, in that place: and in some illuminated ones, a figure of our Lord is attached to it, with four Nails. (*Jac. Pamelius ad Sacrament. S. Greg.*) Many early documents speak of four Nails. S. Cyprian, *de Gloriâ Martyrum*, says: '*Clavis* sacros pedes Christi terebratos fuisse.' S. Gregory of Tours: '(Helena) ordered one of the four nails to be let down into the sea.' In the Revelations of St. Bridgett: 'And behold the Hammer and four Nails.' And again, 'The feet drawn downwards, and pierced with two Nails, had no other support but the Nails.' Ancient Crucifixes at Louvain, Paris, and throughout Germany, and the oldest Greek images, have four Nails. In Belgium, Crucifixes with four Nails, are called *French;* no doubt, from their frequent use in France. It appears of little moment, which mode of representation is adopted, for there are very early authorities both ways. The present custom is decidedly in favour of three Nails. But this may have arisen from the fact, that among the Relics of the Passion still in the possession of the Church, only three Nails are extant. The opinion that four Nails were used in the Crucifixion of our Blessed Lord is strengthened by the mention of the *four* soldiers (S. John xix. 23,) of whom each appears to have driven in a Nail. (v. Seneca de Beatâ Vitâ, c. 19.) Another argument adduced, is that, had the feet of Christ been pierced with only one Nail, it could scarcely have been fulfilled, that was written: 'A bone of Him shall not be broken.' (v. S John xix. 36.)

Needlework.

All the finer ornaments of the sacred vestments were worked in needlework, and that with surprising skill and feeling, the expression and character of the most minute countenances being perfectly rendered. In antient accounts, work of this description is mentioned as *opus Plumarium.*

Nimbus. The Nimbus is a halo of light or glory that is constantly represented round the heads of sacred personages in the works of the Christian artists. (See Plate LXVIII.)

It is found in some of the very earliest Paintings in the Roman catacombs. (See *Bosio Roma Sotterranea*, pp. 29, 131, 133, &c.) Also round the heads of Kings and Emperors, both in early MSS. and in sculpture. (See a Plate in Du Cange Gloss. representing the images of Eudocia, wife of Basil of Macedon, and of her two sons, Alexander and Leo.) This custom, which was probably derived from the images of the Roman emperors, being thus adorned, was discontinued in the middle ages; and after the eleventh century, the Nimbus was exclusively employed to signify Sacred Persons, as Our Lord, our Blessed Lady, Angels, Apostles, Martyrs, and Saints. These Nimbi are sometimes depicted in stained windows of various colours, but oftener and with greater propriety, of gold. (See GOLD.) There are three forms of Nimbi. 1. That of the Vesica Piscis, or fish form, used in representations of our Lord, and rarely of the B. V. M. and extending round the whole figure. 2. A circular halo, within which are various enrichments, distinctive of the persons represented. 3. Radiated, like a star, or sun, occasionally introduced round the head or body of our Blessed Lady, in late representations. The enrichments of the Nimbi may be distinguished as follows: 1. In that of our Lord, a cross, more or less enriched, and sometimes extending beyond the circumference. In subjects which represent our Blessed Redeemer before his Resurrection, the cross should be of a simpler form than in his glorified state. A cross potent is frequently introduced in early representations. 2. For our Blessed Lady, a circlet of stars is most appropriate. 3. For Angels, a circlet of small rays, and an outer circle of quatrefoils, like roses, interspersed with pearls. 4. Those for Saints and Martyrs were similarly adorned: but in the fifteenth century, the name of the peculiar Saint represented, was frequently inscribed round the circumference, especially for the Apostles. 5. In representations of the Eternal Father, which however occur but rarely, before the fourteenth century, the rays in the Nimbus diverge in a triangular direction. For all these varieties, and the manner of representing them, see Plate LXVIII.

Ciampini.—Augustus, and the emperors who succeeded him, are sometimes figured on coins, &c. with a circle of light round their heads; as a mark of supernatural power and dignity. Some think that the Christian custom of picturing the Saints in glory, with the Nimbus encircling their heads, was borrowed from this circumstance. Others refer its origin to Moses descending from Mount Sinai from conversing with God, with bright rays of glory shining from his countenance: as if the Beatific Vision of the Almighty invested the Saints with a halo of light and heavenly splendour. Raynaud and others are strongly of opinion that the practice, originating in the superstitious honours paid to the emperors, grew among Christians, of devoutly honouring the Saints in light with this true emblem of their Crown of bliss. The circle represents Eternity. For examples, see *Ciampini Vet. Mon.* P. II. c. xiv.

Du Cange (v. Corona).—Nimbus, circulus qui circa Sanctorum capita depingitur. Honorius of Autun writes thus: 'The luminous circle which is depicted round the heads of Saints in the Church, designates that having received their Crown they enjoy the Light of everlasting glory. The Nimbus is represented round in the form of a shield, because they are defended by the Providence of God, as with a shield.'

In some antient representations we find Nimbi a of *square* form, as figured at p. 528 of Mabillon's Benedictine Annals, and explained by him as signifying that the persons so represented were living when the delineation was made, to whom it was affixed as a mark of honour and respect.

Oak. The Oak tree is the emblem of virtue, force, and strength, and is frequently introduced in antient sculpture.

Octagon. A figure of eight equal sides, and considered as an emblem of regeneration, consequently the proper form for baptisteries and fonts.

Offertory. The veil in which the subdeacon holds the paten from the conclusion of the prayer *Offerimus*, till the end of the Pater Noster.

It was originally a linen cloth; and in the ritual of the Jacobins was called *Mappa*, but in that of the Cistercians, *Offertorium;* by which name it was also distinguished by the English Church, as will be seen below by the extract from St. Paul's Cathedral.

Offertoria.—Unum Offertorium stragulatum, de rubeo et viridi. Item, quatuor Offertoria minora de rubeo serica listata aurifilo, facta de quodam veteri panno, quoram duo habent extremitates de opere Saraceno contextas. Item, unum Offertorium album in extremitate stragulatum aurifilo, de dono *Roberti de Binetri.* Item, duo Offertoria bendata, de opere Saraceno, de dono ejusdem Roberti. Item, duo offertoria de panno albo, cum extremitatibus contextis de serico, bestiis, arboribus, turilis, et avibus. —*Dugdale's History of St. Paul's.*

Du Cange.—'In the regulations of a Cistercian Monastery,' given by Cassander, 'water also, with a silver strainer, is offered by one of the deacons, vested in a *cope, with a silk offertory veil.*' Here the Offertory seems to have been a long veil, in which the chalice was wrapped, when offered by the deacon to the priest. The following is from the Ordo Romanus: 'The archdeacon takes the chalice from the hand of the subdeacon, and places it upon the Altar, near the oblation of the bishop, the handles (of the chalice) being enveloped in his *offertory veil*, which he also lays on the right horn of the altar.' And again: 'The bishop sets the oblation in its place, and the archdeacon the chalice near it, having removed the *offertory veil* from its handles.' From an ancient Use of the Cistercian Order: 'The chalice with the corporal and *offertory veil.*' Again: 'The deacon after the Gospel unfolds the corporal, which has three folds in breadth, and four in length . . . . and immediately after the *Oremus*, his hands being covered with *the Offertorium*, and holding in his left hand the foot of the chalice, and in his right hand the paten, he offers them both together to the priest. Again: 'The subdeacon at the same time takes the paten covered with the *Offertorium.*' Again: 'Returning the Offertorium to the subdeacon, and the subdeacon folds it, and puts it away.' Bernard the monk, in the Ordo of Clugni, says of the Ostiarius: 'Let the napkins and offertory veils be consigned to his keeping, and let him, as often as necessary, direct them to be washed.' And ch. LXXII. 'He extends the Offertorium and chalice for the oblations, and the offering being made receives it again decently folded.' St. William, Abbot, *Lib. I. Constitut. Hirsaugensium*, c. L.: 'If the corporal, or *Offertory*, or linen veil for carrying the chalices, or covering the paten, fall to the ground through his negligence,' &c. The custom is still kept up in many churches of laying the linen cloth in which the chalice is folded, when offered to the priest, on the right horn of the altar. We read of 'Offertoria opere plumario,' Offertory veils of needle-work, in 'Chartul. V. S. Vedasti.' For Offertory-basins, see Basins.

Olive. The emblem of peace and concord. This is frequently represented over early Christian tombs in the Roman catacombs.

St. Augustine and St. Gregory interpret the olive of the grace of charity: its fruit, oil, being the emblem of works of mercy. 'Quos autem per olivam,' says St. Gregory, 'nisi misericordes accipimus? quia et Græcè ἔλεος misericordia vocatur.' Hom. XX. in Evang.

Orb. A globe surmounted by a cross; an emblem of power and sovereignty, with which kings are solemnly invested at their coronation.

It is also introduced in representations of our Blessed Lord as a child, and also in images of the Majesty. (See Majesty.) The cross is placed at the top of the Orb to signify that by the cross the world represented by the ball is overcome. This is also called a mound. According to Randle Holme, the Orb signifies the dominion, and the Cross the faith of the king.

Orphrey. In French *Orphroi*, which Du Cange explains by *Frange d'or.* It

signifies a band or bands of gold and rich embroidery, affixed to vestments. Its Latin name (aurifrisium) expresses accurately its meaning and etymology. See Plates II. III. XLI. XLII. XLIII. XLIV.

Vestments ornamented in this manner among the antient Romans were called auriclavæ or clavatæ. The *Clavus* was a band which ornamented the tunic: but was worn only by those of the equestrian order, and by senators. The senators wore the *laticlave*, or tunic with a broad band: the knights, the *augusticlave*. These *clavi*, or bands were mostly of purple, and sewed on to the tunic. (Hor. Sat. L. I. 6, 27. et Juvenal, Sat. VI.) The hybrid form *chrysoclavus* found in ecclesiastical writers, is the same with *auriclavus*. Both (according to the best authorities) mean an Orphrey. This word is used for a band or border of rich work, generally of gold or silver texture, which is sewed on to church vestments and furniture. All copes have an orphrey, or border, on the straight edge. On chasubles the Orphrey at present forms a cross behind, and falls in a straight line, in front of the vestment. Antiently the Orphreys were the same behind and before, like a Pallium, as may be seen in all monuments of the middle ages. In the History of the Bishops of Auxerre, cited by De Vert, a chasuble is mentioned, having an orphrey, *ad modum Pallii archiepiscopalis*. These Orphreys were sometimes separate from the chasuble, and fastened to it by large gold-headed pins. An example occurs in the effigy of Guerinus, bishop of Senlis, who died A.D.1227: see De Vert, Ceremonies de l'Eglise, vol. II. plate 1. The *Roman* chasuble has a Tace cross in the front, and none in the back, but only a long straight band. The tunic and dalmatic have also strong straight bands, both in the front and back, with two cross bands. (See Plates II. and VI.) The apparels of Albes are, in fact, examples of the Orphrey: and amices were formerly orphreyed, in the part which was drawn over the head: *qui usus etiam num obtinet in plerisque ecclesiis* (*Du Cange*).

Du Cange.—Many old records mention Orphreys under the various names of *aurifrigia*, *aurifrisia*, *aurifrisa*, *aurifrasus*, *aurifrixus*, *auriphrygium*, and others. The Chronicle of Laurisham mentions 'Three copes with orphreys, an altar-cloth with an orphrey.' The Chronicle of Mayence: 'A violet chasuble with broad and great orphreys.' Matthew Paris, A.D. 1246, speaks of ecclesiastics, 'In choral copes, and vestments (*infulis*) to be coveted for their orphreys.' In the Miracles of St. Dunstan: 'Wherein it was a marvel to many, that the orphrey when applied to the chasuble was found to be neither longer nor shorter than the size of the vestment required:' where the Orphrey seems to have been detached. An Inventory of a chapel at Paris, A.D. 1363, in the Royal Library, Paris: 'Also one white chasuble (*infula*) with lilies, the orfrey of which used to have many pearls,' or according to another account of the same in French, 'Un chasuble blanc à fleurs de lis, dont l'Orfroiz est semé (seeded) de perles.'

In the Will of John, Archbishop of Marseilles, A.D. 1345, is the following: 'I bequeath to the church of Marseilles, my whole white chapel* with English orfreys.' 'A charter, A.D. 1382: 'Pontius gave a chasuble of red stuff . . . . furnished with orphreys from England,' &c.† (*Carpentier's Supplement to Du Cange, v. Aurifresium.*) The mitre is made with orphreys: and is then called Mitra aurifrigiata. (See MITRE.) The word aurifrigium is sometimes used also for the precious stuff, of which orfreys are made. In the romance of the Rose: Pourtraites y furent d'Orfroys, Histoire D'Empereurs, et Roys.

Ostiarius. The first of the Minor Orders, whose principal office is, to open and close the doors of the church, to keep the doors of the church and sacristy during Mass, to ring the bell, and to open the book for the preacher. For their habit, see LECTOR.

* *Capella*, in a late sense, means a suit of vestments, and altar furniture.

† England was famous during the Middle Ages for exquisite embroidery, It was called '*Opus Anglicanum*,' and highly prized on the Continent.

Georgius.—The prayers for the Ordination of Lectors are found as early as the Sacramentary of Gelasius. There was a *schola ostiariorum* once attached to the Palace of the Lateran at Rome, two of whom accompanied the Pope to the stations, and on various other occasions, to keep the doors of the church and sacristy, while the Pope was celebrating. There were also *magistri ostiarii,* who preceded the Pope in solemn processions, on either side of the Subdeacon Apostolic, who carried the Cross, bearing in their hands wands covered with red silk; as they still do to this day.

Owl. An emblem of darkness and solitude.

Ox. The Ox has always been considered by the Church as an emblem of the Priesthood.

In representations of the Nativity of our Lord an Ox and an Ass are always introduced; by the former the Jewish people are typified, and the Gentiles by the latter. For the reason of St. Luke being represented with the Ox, see Evangelistic Symbols.

Palls.

The Palls used for ecclesiastical purposes were of five kinds: 1. Palls for covering the bier and coffin at funerals, already described. 2. Palls for extending ever tombs.* 3 Ornamental Palls, to hang in choirs on festivals.

Anastasius, in the Life of St. Zachary, Pope, says: 'He made hangings between the columns of silken *palls.*' Durandus, Rat. l. I. c. 3, says: 'The ornament of a church consists in curtains, tapestry, and *Palls*, of silk, purple, and the like.'

4. Linen cloths to cover the altars.

Inventory of old S. Pauls; belonging to the altar of our Blessed Lady in the nave.—Item, two Palls blessed, one not blessed. Item, two new Palls blessed. At the altar of S. Silvester, (Item, duo Pallæ benedictæ). Item, two Palls blessed. The same item occurs in the inventory of each altar.

Inventory of Canterbury Cathedral.—Item Pallium altaris, cum frontalibus brudatis cum scutis.

5. Palls sent by the sovereign Pontiff to Archbishops.

An ensign of jurisdiction, worn by the Sovereign Pontiff, and granted by him to Patriarchs, Primates, and Metropolitans; and sometimes as a mark of honour to Bishops. Its exact form is yet retained on the Arms of the See of Canterbury.

Durandi Rationale, l. III. *c.* 17. *n.* 3.—'The Pallium is woven of white wool, encircling with the upper part the shoulders, and having two bands hanging down before and behind: it is double on the left side, and single on the right: it has four purple† crosses, to wit, in the front, and at the back, and at the two sides. It is fastened with three gold pins.'

Cæremoniale Romanum, l. I. *s.* 10.—'The office of making and keeping the *Pallia* belongs to the subdeacons apostolic, who prepare them of pure and white wool in the following manner. The holy women of the Monastery of S. Agnes, or the religious men belong to that Church, offer yearly two white lambs on the altar of that Church, on the festival of S. Agnes, while the Agnus Dei is sung in the High

* These Palls were offered at funerals, as will be seen from the subjoined extract from the account of Prince Arthur's funeral. "All the offerings of money done, the Lord Powys went to the Queere doore, where two gentlemen ushers delivered him a rich Palle of cloth of gould of tyssue, which he offered to the corpse, where two officers of armes receaved it, and laid it along the corpse. The Lord Dudley in the like manner offered a Palle, which the said officers laid over the corpse. The Lord Greye Ruthven offered another; and each of the three Earles offered to the corpse three Palles of the same clothe of gold. The lowest Earle began first. All the Palles were layed crosse over the corpse, &c. &c. This finished a minister of the Church tooke away the Palles."—*Leland's Collectanea,* vol. 5. p. 380.

† Pallia tunc humeris crucibus candentia *nigris,* &c. In Coronatione Bonifacii VIII. ap. Du Cange.

Mass. These lambs are received by two canons of the Church of S. John Lateran, and are afterwards consigned by them to the subdeacons apostolic, who send the lambs out to pasture, till the season comes for shearing them. The wool shorn from these lambs, and other wool mixed with it, is spun into yarn, from which Pallia are woven, of the breadth of three fingers, of a round form, to encircle the shoulders of Prelates. The Pallium has a band hanging down, about a Roman foot long, and at the ends small leaden weights, with bosses at the ends, covered with black silk, sewed on the bands, which hang down before and behind, and on each shoulder. When the Pallia have been thus prepared by the subdeacons, they carry them to the Church of S. Peter, and they are placed by the canons of that Church, over the bodies of the Apostles Peter and Paul, beneath the High Altar: where, having kept vigil according to the custom, they leave them all night, and then give them back to the subdeacons, who reserve them in a convenient place. The form of granting it in the Pontifical is: 'Tradimus tibi Pallium *de corpore B. Petri sumptum*, in quo est plenitudo Pontificalis officii, cum Patriarchalis, vel Archiepiscopalis nominis appellatione,' &c. Although the Pallium was a *robe* of state, as worn by the Roman Emperors, yet it does not appear to have been other than an ornament, such as it now is in ecclesiastical use. *Some* difference, however, has taken place, both in its material and form. In the life of S. Gregory the Great, we read that 'his Pallium was of fine white linen, not pierced by golden pins, but so twisted as to hang about his shoulders of itself, as it appears in ancient mosaics and pictures.' In that time, then, the Pallium was made of linen, not of woollen texture, and put on like the Greek stole. The change in the mode of making and wearing it, Ruinart thinks took place about the viii. century.'

TIMES WHEN THE PALLIUM IS WORN.

The Pope alone wears the Pallium, when he says Mass, at all times and in all places. In the case of Patriarchs and Archbishops, the use of it is, according to the Pontifical, restricted to the times of saying Mass, on great Festivals, and within the limits of their several dioceses or provinces. The times usually specified in the letters of the Pontiff are: the Feasts of the Nativity, S. Stephen, S. John, the Circumcision, the Epiphany, Palm Sunday, Maundy Thursday, Holy Saturday, Easter Day, Easter Monday and Tuesday, Ascension Day, Pentecost, Feasts of the Blessed Virgin, the Nativity of S. John the Baptist, all Apostle's Days, all Saints, Dedications of Churches, Principal Feasts of their own Church, Consecrations of Bishops, Ordinations of Clergy, the Feast of the Dedication of their Church, and the Anniversary of their own Consecration.—*Pontificale Romanum P.* I. *s.* 16. *De Pallio.*

Palm. An emblem of Christian Victory, especially of Martyrdom, inscribed as such by the Primitive Christians, over the tombs of those who suffered for the Faith, of which numerous examples are to be found in the Roman Catacombs.

It is used as an emblem of Christian victory and triumph in general; and is found over the tombs of some, who were *not* Martyrs. This may have been done, in accordance with Rev. vii. 9. 'I saw a great multitude, which no man could number, . . . standing before the throne, . . . clothed in white robes, and *palms in their hands*.' Here all the redeemed, and not the martyrs only are represented with palms in their hands.

Origen says: 'Palma victoriæ signum est illius belli, quod inter se caro et spiritus gerit.' And S. Augustine, commenting on the Palm branches strewn in the way before our Lord on his last entry into Jerusalem before his Passion, says: "Rami palmarum laudes suut, significantes victoriam, quia erat Dominus mortem moriendo superaturus, et trophæo Crucis de Diabolo mortis principe triumphaturus.' Tract. L. I. in Johannem. The phrase 'Palma martyrii,' is met with everywhere in the writers of the Church.

Paruris. See APPARELLS.

Pascal. See CANDLESTICK.

Passion of our Lord. See EMBLEMS.

Pastoral Staff. See STAVES.

Paten. One of the vessels of the Altar, in which especially the Altar-bread is offered in the Holy Eucharist, before consecration, and in which also the Host is laid, immediately before the communion of the priest: and by which the Particles are gathered up from the Corporal, to be collected into the Chalice.

The Paten was anciently much larger than at present. The reason of this was, that it was the vessel used for giving Communion to the people: for which use the Ciborium has in latter times very nearly superseded it. It is still used, however, for communicating the Clergy at Ordinations, and the Deacon and Sub-Deacon at High Mass, and the people in Masses for the Dead, when the particles for Communion are consecrated in the Mass, and at other times, when this is done.

The Paten was formerly engraved, and sometimes enamelled, and set with jewels, inside as well as outside. The present discipline, however, does not allow engraving or other ornament, except on the outer side. The reason is, that the Paten is thus more easily purified. Patens were sometimes made of crystal, glass, and other substances in former times.

From Du Cange.—' St. Silvester,' as related in his Life by Anastasius, 'offered seven Patens of gold, each of which weighed thirty pounds.' In the Life of Pope Nicholas: 'The Emperor Michael offered a Paten of most pure gold, with divers precious stones,' &c. There are, in an old Ordo Romanus prayers for the Benediction of a Paten, which is there called 'Vasculum in quo Eucharistia reconditur.' —See Card. Bona L. 1. Liturgicor. c. xxv.

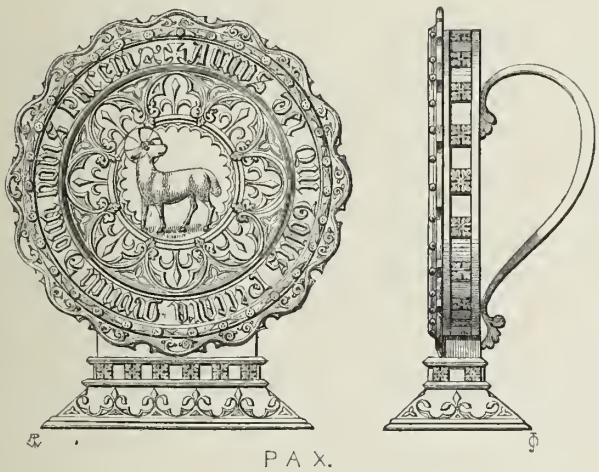
Georgius.—' The Council of Chalcuth in England, A.D. 787, forbad that 'the Paten should be made of horn, because the horns of an ox are of blood.' Regino records a decree of the Council of Rheims, 'that the Chalice of the Lord, and the Paten, if not of gold, at least be made of silver.' Monasteries in the vi. century had Chalices and Patens of gold. St. Aredius, Abbot in France, (ap. Mabillon), who made his Will, A.D. 571, mentions there after some gold chalices, 'one paten of silver, worth LXXII pounds (solidi). Epiphanius, bishop of Constantinople, A.D. 520, sent to Pope Hormisdas, among other sacred gifts, 'a golden paten.' Justin the Emperor, surnamed the Orthodox, offered as an *exvoto*, to the Blessed Apostle Peter, 'a golden paten, with purple jewels, weighing xx pounds.' In the Will of S. Everard, A.D. 867, occur, 'a golden chalice, with a paten, an ivory chalice adorned with gold, with a paten, . . a silver chalice with a paten.' St. Gregory of Tours mentions three Patens of St. Martin, 'one of which was of the colour of a sapphire.' Again: 'There is at a certain village another paten given by the Saint, of crystal.' Whether these were Patens for the Altar, is not certain. Among the spoils, which Childebert carried off from Spain, were 'fifteen patens.' S. Gregory of Tours relates, that a certain British Count, being afflicted with a pain in his feet, at the suggestion of one of his followers 'sent for a silver paten from the Church, and washed his feet therein;' but his pains being increased immediately, he became a cripple, and could never walk after.

Regino.—Among the articles of enquiry by the bishop is the following: 'Of what metal is the chalice and paten, and whether clean from all soil, and in what place they are kept.' Also 'whether the priest have presumed to give in pawn the chalice, or paten, or Sacerdotal Vestment.'

As early as the Sacramentary of Gelasius, a form of Benediction is found, *ad consecrandam Patenam.* The same existed in the French Missal, even before the Gregorian rite was received under Pepin. In

the consecration according to the Pontifical are the following: 'Let us pray dearly beloved brethren, that the Blessing of Divine Grace may consecrate and sanctify this Paten, *that the Body of our Lord Jesus Christ may be broken therein,' &c.* . . . . . Vouchsafe to bl+ess, hal+low, and conse+crate this Paten, *for the administering of the Eucharist of Jesus Christ, Thy Son,' &c.*—and while anointing the inside with Holy Chrism, first, in the form of the Cross, and afterwards, the whole surface, the Bishop, standing in his Mitre, says: 'Vouchsafe, O Lord God, to consecrate and hallow this Paten, by this unction and our benedic+tion, through Jesus Christ, our Lord, who with Thee liveth and reigneth in the unity of the Holy Ghost, one God, world without end. R. Amen.' Then after the consecration of the chalice, if one is to be consecrated, both chalice and paten are sprinkled with Holy Water; after which they are cleaned with bread-crumbs by a priest, and the cleanings thrown into the sacrarium, or into the fire.—*Pontificale Romanum, p.* II. *s.* 17.

Pax or Paxbrede. A small plate of gold, or silver, or copper, gilt, enamelled, or piece of carved ivory, or wood overlaid with metal, carried round, having been kissed by the Priest, after the Agnus Dei in the Mass, to communicate the Kiss of Peace.



There were various images on these Paxbredes, sometimes the crucifixion, sometimes the vernacle or face of our Lord, sometimes our Blessed Lady with our Lord in her arms, and occasionally that of the Lamb. These images were variously produced by engraving, chasing, enamelling, and painting or carving, according to the material of the Pax.

The Pax as administered by a kiss is a practice of remote christian antiquity, but it does not appear that its transmission by instruments was commenced before the thirteenth century.* It is mentioned in a Council held at Oxford, in 1287. *Duo osculatoria* occur as belonging to the chapel of S. Radegunde in the Inventory of old St. Paul's, made in 1295. They are continually mentioned in the inventories of antient church ornaments.

Winchester Cathedral.—Item, one little Pax of gold. Item, two Paxes, one of silver, and gilt, and the other of silver.

S. Mary Outwich, London.—Item, a Paxe of sylver and geylt.

S. Mary Hill, London.—Item, three Paxbredes of silver gilt.

All Souls College, Oxford.—Item, one Paxbrede, cum ymagine beatæ Mariæ Lamentabiliter filium suum deplorantibus.

Parish Church of Faversham.—"Item, a Paxe of sylver, and gylte. Item, a great Paxe of sylver, parcel gylte, sett with stonys. Item, a Paxe of wode, gylte, of the byrthe of our Lord."—*Jacobs' History of Faversham.*

S. George's Chapel, Windsor.—"Item, a fine Pax, silver and gilt, enamelled with an image of the crucifixion, Mary and John, and having at the top three bosses, with two shields hanging on either side. Item, a ferial Pax, of plate of silver gilt, with the image of the Blessed Virgin."—*Dugdale's Monasticon.*

* S. Ansegisus, Abbot of S. Wandville, gave to that Monastery in the ninth century, "Sigilla Aurea mirifica cum pretiosis lapidibus, numero duo." These are interpreted by Mabillon, in his Benedictine Annals, to signify Paxes, but this must be considered as doubtful.

At Durham Abbey.—" The cover of the text served for the Pax. Also the Gospeller carried a marvellous fair book, which had the Epistles and Gospels in it, and layed it on the altar; which book had on the outside of the covering, the picture of our Saviour Christ, all of silver, of goldsmith's work, all parcel gilt, very fine to behold; *which book did serve for the Pax in the Mass.*"—*Antiquities of Durham Abbey, p.* 11 *&* 12.

There are many examples of antient Paxes yet remaining, several in private collections, three at S. Marie's College, Oscott, one of which of the fifteenth century, in silver parcel gilt, is exquisitely wrought; round the outer circle is this inscription:—" Agnus Dei qui tollis peccata mundi misere nobis." In the title pages of the Sarum Missals the Pax is always shewn on the altar.

In the alterations which were made in the manner of celebrating the rites of the English Church in the first year of King Edward the Sixth, the clerk is ordered to bring down the Pax, and standing without the church door, say these words aloud to the people:—" This is a token of joyful peace, which is between God and man's conscience, Christ is alone the peace-maker, which straightly commands peace between brother and brother."—*Collier's Ecclesiastical History, vol.* 2. *p.* 242.

Peacock. An emblem of vain-glory, but antiently introduced as a symbol of the Resurrection. This representation occurs in the paintings in the Roman Catacombs, and is thus explained by Bosio.

Pectoral. This word has three significations:—

1. It means a morse, either of metal or embroidery.

Inventory of Winchester Cathedral.—Item, six Pectorals of silver and gilt garnished with stones.

Inventory of old S. Paul's Cathedral.—Item, the cope of Richard de Windlesore, of red sattin, with a Pectoral, beautifully embroidered, &c.

2. It signifies the front orphrey of a chasuble.

Inventory of old S. Paul's.—" Item, the chasuble of Dean Alard, of black sattin, with a dorsal, *and a Pectoral* of gold orphreys, with wires."—*Dugdale's Monasticon.*

3. The apparel on the breast of some albes and tunics, were called Pectorals (see a Roman Deacon in plate VI.)

" Item, 4 tunics of silk, with Pectorals and orphreys of cyprus work."—*Du Cange, tom.* 5. *p.* 315.

Pede Cloath. See Carpet.

Pelican. An emblem of our Blessed Lord shedding his blood for mankind, and therefore a most appropriate symbol to be introduced on all vessels or ornaments connected with the Blessed Sacrament. See Plate LXI.

A Pelican billing her breast was the device of Bishop Fox, founder of Corpus Christi College, Oxford, and who probably assumed it through devotion to the Holy Eucharist.

" Over the High Altar of Durham Abbey hung a rich and most sumptuous canopy for the Blessed Sacrament to hang within it,—wheron stood a Pelican, all of silver, upon the height of the said canopy very finely gilt, giving her blood to her young ones, in token that Christ gave his Blood for the sins of the World."—*Antiquities of Durham, p.* 11.

Phial. See Crewett.

Philatory. A transparent reliquary placed horizontally, with an ornamented top.

Inventory of Lincoln Cathedral.—Item, one Philatory long, ornamented with silver and gilt, having a knop of berall in the middle of the height, standing on four feet, containing a bone of S. Vincent, Martyr, and weighing with the contents 3 ounces. Item, one other Philatory of crystal standing

upon four feet in plain sole silver and gilt, having a pinnacle in the height, containing a tooth of S. Hugh, weighing with the contents 2 ounces.

Pome. A ball of precious metal filled with hot water, and placed on the Altar during the winter months, to prevent danger of accidents with the Chalice, from the hands of the priest becoming numb with cold.

Du Cange.—Pomum Calefactorium. Globulus aqua calida plenus, quo in sacris ad calefaciendas manus utebantur. In a MS. Inventory of the Apostolic See, A.D. 1295, is the following: 'Also ten Pomes for warming the hands, of silver of divers workmanship.' In a goldsmith's bill, A.D. 1462, 'To Richard Boutoville for a golden Pome, for warming the hands of the celebrants at the High Altar, xvi. pounds.' Hariulfus, lib. ii. c. 10. 'Six silver lamps: three golden Pomes.'

Inventory of St. Paul's Cathedral.—" A Pome of Bishop Eustace, of silver, embossed with images gilt, weighing xvi^{s} viid; with a little dish, in a leathern case. Also a silver Pome, engraved, with images of the signs of the Zodiac; with a little dish, of the gift of *F. Basset.* Also a white silver Pome, plain, weighing with its dish one mark. Also a brass Pome, of small value."—*Dugdale's Monasticon.*

Pomegranate. See FRUIT.

Pope. A title of the Bishop of Rome, and successor of St. Peter, denoting that he is the common Father of the faithful.

He is called *Papa Universalis*, because his jurisdiction extends to all the baptized; and *Dominus Apostolicus*, and his See, *Sedes Apostolica;* because, in addition to his Episcopal powers, he possesses the plenitude of Apostolical authority from St. Peter. When the Pope celebrates Pontifically, his vestments are as follows: First, he assumes the Buskins; then the Sandals; the Amice; the Albe; the Girdle, to which is added, a *succinctorium* or sash, worn by none except the Pope; then the *fanon*, or *orale*, a striped veil, like a coloured amice, which is also peculiar to the Pope; then the Stole, pendent on each side, like a Bishop's; the Tunic; the Dalmatic; the Gloves; the Chasuble; the Pallium; the Mitre; the Ring. The Maniple, lastly, is assumed after the *Confiteor.* The Pope does not use a Pastoral Staff or Crosier, as will be explained in the following extract from Georgius. The Pope, in his ordinary dress, retains the Rochet and Stole at all times. See the above-named Vestments under their proper names.

Georgius.—'The omission of all mention of the Pastoral Staff, would be no defect in a work professing to treat only of the 'Liturgy of the Roman Pontiff,' because the Supreme Pontiff does not use a Pastoral Staff. I purpose, however, to treat of the Staff (see STAVES); and to premise an inquiry, why the Pope makes no use of a Pastoral Staff. The question is an historical one. It is related, that St. Eucharius, the first Bishop of Treves, raised to life St. Maternus his friend, by the Staff which he had received from St. Peter, Prince of the Apostles. Honorius of Autun, and Peter of Clugni record this miracle. Egbert, Archbishop of Treves, A.D. 980, obtained this Staff from Werinus, Archbishop of Cologne, to which place it had been transferred by Bruno, a former Archbishop. The history is preserved in a very ancient inscription on the case in which the Staff is contained. This case is covered with plates of silver, curiously gilt, and adorned with jewels, &c. Round the knop, are small images of the twelve Apostles. From the inscription, Brower, in his Annals of Treves, has elucidated the whole history. Innocent III. in his Work on 'The Mysteries of the Mass,' says that the Pope does not use the Pastoral Staff, in consequence of the above history, and that this Staff of St. Peter was, in his time, preserved in the church of Treves. St. Thomas, of Aquin, assigns the same reason: 'The Roman Pontiff,' he says, 'does not use the staff, because St. Peter sent it to raise to life one of his disciples, who was afterwards made Bishop of Treves, and therefore the Pope carries a staff in the Diocese of Treves, but in no other; or, again, for a sign, that he has not a limited jurisdiction, which the curvature of the Pastoral Staff denotes.' (In. IV. Sententiar. Distinc. XXIV. Quæst.3). Durandus has the same. Some, however, are inclined to doubt, whether the Roman Pontiffs did not, at one time, carry a Pastoral Staff. Luitprand,

speaking of the deposition of Benedict, the Anti-pope, has the following: 'After this he put off from him the Pallium, which, together with the Pontifical Staff (pontificali ferulâ) that he carried in his hand, he gave up to the lord Pope, which staff the Pope broke, and shewed it to the people broken.' Among the solemnities of the election of Pope Paschalis II. A.D. 1099, we read, that 'a Staff was given into his hand.' And this rite appears to have continued to the end of the XII. century. That the Pastoral Staff was *sometimes* called *Ferula*, is undoubted.'

It is to be observed, that in ancient representations, either in sculpture, or illuminated MSS. the Pope is generally represented with a triple cross: the distinction of a single cross for an Archbishop, a double cross for a Patriarch, and a triple cross for the Pope, being observed.

Powers. See ANGEL.

Priest. The third of the Holy Orders, whose principal office in the church is, to offer the Holy Sacrifice, and to administer the Sacraments of Baptism, Penance, Eucharist, Extreme Unction, and Matrimony. See Plates IV. V. VI.

The vestments in which the Priest says Mass, are the following: The Amice, Albe, Girdle, Stole crossed over the breast, Maniple, and Chasuble. See each of these, under their proper names.

In the administration of other Sacraments the Priest wears a Surplice and Stole: the colour of the Stole varying. A purple Stole is worn during the first part of the Baptismal Service, till after the Exorcisms, and then it is changed for a white one. A purple Stole is also worn, for the Sacrament of Penance: and in that of Extreme Unction. In Matrimony, the Stole is white. In the place of the Surplice, in the above functions, the girded Albe was worn till lately; and is still permitted by the Rubric. The Albes so worn were enriched with apparells. (See ALBE.) At Vespers; and at Benediction; as also in Processions, as in Funerals, the Priest is vested in a Cope, over an Albe or Surplice. At the Blessing of the Holy Oils, in the Procession on Corpus Christi, and at Ordinations the assisting Priests use Chasubles. The Stole is used also for preaching, when it follows the colour of the day; for churching of women, it is white; and for all priestly functions, the Stole is worn. It is in accordance with the rule of the Church, that Priests should never quit the ecclesiastical habit, but wear the cassock, and the tonsure wherever they appear in public. (See TONSURE.)

Principalities. See ANGEL.

Prophets. For manner of representing, see EMBLEMS OF SAINTS.

Pyx. Pyx in its literal sense signifies a box, but it is generally understood as a vessel to contain the Holy Eucharist. Pyxes were, however, also used as reliquaries, and as cases for Altar-breads.

The Pyxes in which the Blessed Sacrament was received were various in form and material. Those made in the shape of doves are exceedingly antient. (See DOVE). Another form which is found very early is that of a round box, with a conical top terminated by a cross. These were generally made of copper, gilt and enamelled, which decoration was called opus Lemovicium. "Duæ Pyxides de opere Lemovicino, in qua hostiæ conservantur."—*Du Cange*, under LIMOGIA. Pyxes of this description are frequently met with in private collections of antiquities. A richly ornamented one is figured in Plate 107, of Willemin's Monuments Inédits, and another of the twelfth century in Shaw's Dresses and Decorations. Pyxes of this form were subsequently raised on feet like Ciboria and were carried in the same manner. (See Cut). Before the introduction of these they were carried in embroidered bags or purses with silk cords. Pyxes were sometimes made of crystal.

Lincoln Cathedral.—A round Pyx of crystal, having a foot silver and gilt, with one image of our

Lady on the top, having a place for the Sacrament for the Rogation days, weighing 21 ounces, one quarter and a half.

York Minster.—Item, a beryl, adorned with silver gilt in the manner of a cup, with a cross on the top of the cover, for carrying the Body of Christ; the gift of the lord Richard Scrope, Archbishop, weighing 3 pounds 8 ounces.

S. George's Chapel, Windsor.—Item, a Pyx of beryl, for the Body of our Lord.

Pyxes of silver and gilt. St. Paul's Cathedral.—One Pyx of silver all gilt, with chased work, representing animals, and the chain for the same, for suspending the Holy Eucharist over the altar on Festivals, the gift of King Henry, weighing ciii^{s}. Item, one Pix of silver gilt, of scale-work, with a silver chain, weighing 11 marks and v^{d}.

Lincoln Cathedral.—"Item, a round Pix silver and gilt with the sacrament, weighing 10 ounces and a half, and half a quarter."—*Dugdale's Monasticon.*

S. Martin Outwich, London.—Item, a Pexe of sylver ffor the sakerment pons unc di. off Troye. Item, a boxe off sylver ffor the Sakerment in vessitacions with IHS on ye coweryng, and arms on the seid, pons 11 unc d. et gr. off Troye.

The following interesting bequest concerning Pyxes occurs in the Will of Henry the Seventh. "Item, Forasmuch as we have often, and many times to our inward regret and displeasure, seen at our Jen. (journeys) in divers and many churches of our realme, the Holy Sacrament of the Altar kept in full simple and inhonest pixes, specially pixes of copper and timber, we have appointed and comanded the treasurer of our chamber, and master of our jewel-house to cause to be made forthwith Pixes of silver and gilt in great number, for the keeping of the Holy Sacrament of the Altar after the fashion of a pix that we have caused to be delivered to them, every of the said pixes to be of the value of four pounds, garnished with our arms, and red roses and portcullises crowned, of the which pixes we will that to the laud and service of God, the honour of the Holy Sacrament of the altar, the weale of our soule, and for a perpetual memory of us, every House of the four Orders of Freres, and in likewise every Parish charged within this our realm, not having a pixe, nor none other honest vessel of silver and gilt, nor of silver ungilted, for the keeping of the said Holy Sacrament, have of our gift in our life, one of the said pixes, as soon and speedily as goodly may be done; and if this be not performed in part, or in all our life, we then will that the rest not performed in our life be performed by our executors within one year at the furthest next after our decease."—*Testamenta Vetusta, p.* 33.

Pyxes of ivory. Lincoln Cathedral.—Item, a pyx of ivory, bound above and beneath with silver and gilt, having a square steeple on the top and a ring and a rose, with a scutcheon on the bottom, having within a case of cloth of gold with IHS of every side set with pearls.

S. George's Chapel, Windsor.—Item, a fair Pyx, of ivory garnished with circlets of silver gilt, with a foot, with leopards and precious stones, having a silver gilt cover bordered with saphires, with the Crucifixion, Mary, and John, at top, with 3 chains and a knop of silver gilt, and one silver chain of 3 yards long, by which it is suspended.

Pyxes of Altar-breads. S. Paul's Cathedral.—"Item, a painted pyx for the Altar-breads. In the chapel of S. Radegunde.—Item, 2 wooden pyxes for the Altar-breads.

York Minster.—"Item, a silver Pyx with this Scripture, 'make choice of the best,' to carry bread in on Ferial days, weighing 10 ounces and a half. Item, a Pyx silver and gilt, with a round knop to carry bread to the High Altar on Doubles,* weighing one pound. Item, a covered silver Pyx for the Altar-breads."—*Dugdale's Monasticon.*

* Greater Festivals so called.

Pyxes for Relics. Lincoln Minster.—Item, a round Pyx of crystal ornate with silver and gilt beneath and above, containing the relicks of S. Stephen, S. Hugh, and other Saints, weighing 10 ounces. Item, another round Pyx of ivory bound with copper, containing certain relicks.

Quatrefoil. A figure constructed in the form of a cross, of four equal segments of circles, either intersecting or stopped by angles. See Plate x.

This is a proper figure to encompass a cross, the four evangelists, the four doctors, or the five Wounds of our Lord, which are expressed in a square, with one in the centre.

Rainbow. Our Lord is usually represented as seated on a rainbow in the Doom or Judgment.

Ravens, are an emblem of God's Providence, from their having been the means selected by God to feed the Prophet Elisha. According to Sylvanus Morgan, the raven was an antient bearing of the Danes.

Rays, are emblems of light and glory, and therefore introduced round Monograms of the Holy Name, sacred personages, &c. See Plates XLVI. LIII. LX.

There are two sorts of Rays, pointed, and wavy ; these may be introduced alternately. Care should be taken that the rays be produced from the centre of the glorified object. Rays are frequently represented as proceeding from the nebulæ under angels.

Red.

Georgius, l. II. *c.* X. I. Red is the second of the canonical colours. Red or purple* is of many kinds, and has many different names in ecclesiastical monuments. II. Ferrarius distinguishes three sorts of purple: 1. crimson (*coccineum*); 2. amethyst colour (*amethystinum*); 3. violet-purple (*conchyliatum*). The word *blatteus*, he says, is used for *crimson*. III. Before Ferrarius, Vincentius Riccardus, in his Commentaries on the Orations of Proclus, wrote concerning purple. He observes that purple is of various hues, viz. 1. scarlet (*color puniceus*); 2. crimson (*coccineus et chermesinus*); 3. Tyrian purple (*Tyrius, Tarentinus, sive ex ostro.*) Vitruvius also, before the time of Riccardus, distinguishes purple into four kinds, according to the difference of countries. 'Purple (*ostrum*),' he says, 'is extracted from a marine shell-fish, which, wonderful to relate, has not the same colour in all places where it is found ; but is affected in its natural qualities by the climate. That which is found in Pontus and France, because these countries are northern, is almost black (*atrum*); a little more to the southward, and it is blue (*lividum*) ; still farther to the south, it is found of a violet colour (*violaceo colore*) ; and under the equator it is red (*rubrum*). IV. Purple vestments, being esteemed to have the most nobility, emperors, and princes, from their very cradle, were dressed in purple. The ancients used the very name 'purpureus,' to signify beautiful. V. Garments of imperial purple were called 'holoveræ,' qu. veræ *purpuræ*, of an intense purple, and were forbidden to be sold: that is to say, the purple called *Tyria* and *Sarrana*, was forbidden to women or any other persons, except the Emperor. *Blatta* was an inferior purple, inclining to blood-red. VI. The emperors, however, though forbidding purple to be sold to individuals, permitted it to be used for decorating churches. The Emperor Justin offered to St. Peter's, 'Pallia *olovera blattea* cum tabulis auro textis, duo: chlamydem, vel stolam imperialem.' Justinian offered 'Pallia olovera auro texta. IV. Julius Scaliger divides Red into—i. The bright red of the pomegranate. ii. Ruby red, faint or intense. iii. Flame-colour. iv. Fiery red (*rutilus*). v. Carnation

* 'Purple, in poetry, signifies red.'—Johnson's Dictionary. Georgius treats of two canonical colours, viz. red and purple, under Red.

colour. vi. Scarlet. vii. Purple (*violet*). VIII. The writers of the middle ages, however, borrowing from the Greek, call the colour red, *rhodinum*, rose-colour or crimson; *rhodomelinum*, orange-red; and *diarhodinum*, deeper crimson. IX. The Charta Cornutiana speaks of frontals for the altar, 'Vela tramoserica *prasino purpurâ* duo; vela holoserica *coccoprasina* duo. Vela tramoserica *holoblattea* duo.' St. Augustine, first Archbishop of Canterbury, gave to his scholar, St. Livinus, at his Ordination, 'Casulam *purpuream*, gloriosi martyrii præsagam.' St. Ansegisus, Abbot, left to the Monastery of Fontenelle, A.D. 800, '3 chasubles of indigo blue; 3 of green; 1 *of red* or blood-colour; also 1 *of crimson* (blatteam).' In the Will of Riculfus, bishop of Elns, A.D. 915, are 'Two episcopal chasubles of crimson (de orodonas, i.e. diarhodinæ); also a purple cope.' Numerous other examples occur of purple, and crimson copes and chasubles. X. The use of the colour red is most ancient in the Church. Innocent III. says that it is proper on the following days:—The Feasts of the Apostles; and of Martyrs; the Festivity of the Holy Cross; Pentecost; All-saints; and the Feast of the Holy Innocents. But at Rome white is used on All-saints, and violet on Innocents' Day. See Durandus, and the xiv. Ordo Romanus of Cardinal Cajetan.'

Red is used in France at the Feast of Corpus Christi, and the same was formerly the custom in England. Red was also used in England during Passion Week; twenty-seven red albes for Passion Week are mentioned in the inventory of the Abbey of Peterborough. Red, in its mystic sense, signifies the intensity of divine charity and love. It is also used as an emblem of Martyrdom.

Red vestments. York Minster.—Item, 3 red copes of needlework, wrought with histories of the Bible. Item, a red sattin cope, wrought with gold fleurs-de-lys. Item, a red velvet cope, with gold flowers.

Lincoln Cathedral.—"Imprimis, A chasuble of red cloth of gold, with orphreys before and behind, set with pearls, blue, white, and red, with plates of gold enamelled, and two tunacles of the same suit, with orphreys of cloth of gold without pearls. Item, 20 fair copes of red baudekin, every of them having 3 wheels of silver in the hoods. Item, a chasuble of red velvet, with katharine wheels of gold, with 2 tunacles. Item, a red cope, called the root of Jesse, of red velvet, broidered with images of gold, set with roses of pearls, with a precious orphrey; having a morse of cloth of gold. Item, a red chasuble of cloth of gold, with branches of gold, and the orphrey of green cloth. Item, a chasuble of red velvet, with roses white, and leaves of gold, with 2 tunacles. Item, a red cope of cloth of gold, ornate with pearls, and images in the orphrey, with the ascension on the hood. Item, a chasuble of red velvet, with angels of gold, and a costly orphrey. Item, a red cope, broidered with images of gold, and histories of apostles and martyrs; and on the morse the images of S. Peter and S. Katharine. Item, a red cope of velvet, broidered with archangels and stars of gold; having in the hood the image of the crucifix. Item, a red cope broidered with kings and prophets, with divers scriptures, having orphreys with divers arms, and 2 angels in the hood incensing."—*Dugdale's Monasticon.*

Reliquary. A case or vessel containing Sacred Relics.

The antient Reliquaries exhibited a surprising variety of form and enrichment; and it is scarcely possible, in the compass of this notice, to impart an adequate idea of the richness of their materials, and the exquisite beauty of their design. They may be classed as follows:—1. Standing Shrines, (see SHRINE.) 2. Feretories, (see FERETORY.) 3. Crosses, (see RELIQUARY CROSS.) 4. Ampuls or standing transparent vials mounted in metal.

York Minster.—Item, a relick with a round beryl in the middle, and a buttress on each side, and a cross with crucifix at top, standing on a small round beryl, the gift of Mr. Thomas Heyey, weighing 18 ounces. Item, a relick containing in a beryl a tooth of S. Appollonia, with an image of S. George on the top, with other relicks in silver gilt, &c.

Lincoln Cathedral.—Item, one ampul of crystal, ornate on the foot and covering, silver and

gilt, with one cross in the height, containing a relick, weighing, with the contents, 2 ounces and a half. Item, another ampul of crystal, with a foot and covering of silver, partly gilt, containing the relicks of S. Edmund the Archbishop,* weighing, with the contents, one ounce and half quarter.

A most beautiful ampul of the 15th century is preserved in the sacristy of the great church at Louvain.

5. Chests. (See CHEST.) St. Paul's Cathedral.—Item, a black chest, painted with gold birds, containing many relicks. Item, a small copper chest engraved, containing relicks of Saints. Item, a small ivory chest engraved with animals and devices, containing many relicks of Saints. Item, a chest covered with red silk containing relicks.

6. Paxes. St. Paul's Cathedral.—Item, a pax covered with plates of silver and trefoils of gold, containing many relicks.

7. Folding tables of wood covered with silver. St. Paul's Cathedral.—A wooden (textus) book cover or folding table, ornamented with plates of silver, with small trefoils on the upper side, containing eleven receptacles for relics.†

8. Arms of silver set upright on bases, and set with jewels. S. Paul's Cathedral.—Item, the arms of S. Mellitus inclosed in silver plates, with borders of gilt trefoil. Item, the arm of S. Oswith, with a head in the hand, ornate with plates of silver and gilt borders set with stones, having trefoils enamelled and set with pearls. Item, the arm of S. Oswald.

Two Reliquaries of this description are figured by Dom Felibien in his History of the Abbey of S. Denis, p. 536. The arms of the Emperor Charlemagne is inclosed in a rich Reliquary of this kind, and preserved in the treasury of Aix-la-Chapelle.

9. Busts of silver on rich bases. The skulls of Saints and Martyrs were often inclosed in Reliquaries of this description, which were exquisitely beautiful in form and enrichment. When the relics of bishops were thus inclosed, the mitres and orphreys of the vestment and apparels of the amices were studded with jewels and pearls, while the bases on which they rested were often divided into compartments, with the life of the Saint, on enamel. There were two busts and one head of silver in the treasury of the Abbey of S. Denis. 1. A portion of the skull of S. Benedict inclosed in a bust of silver, parcel gilt, the mitre covered with jewels; the Arms of Jean Duc de Berry, who gave this Reliquary to the Abbey in 1401, were engraved on the orphrey. On the same pedestal with the bust was a long phial of crystal mounted in silver, and set with precious stones, with a silver hand at the end, containing part of the arm of S. Benedict. 2. The head of S. Hilary inclosed in a bust, silver and gilt, with a precious mitre and apparel, holding in the hands a long crystal phial, with other relics of the same Saint. 3. The skull of S. Denis in a silver head, with an exceedingly rich mitre; supported by two silver gilt angels, and in the midst another angel, with a relic of the same Saint set in silver, with many pearls and jewels. These are figured in the Plates of the Treasury, in Dom Felibien's History of the Abbey.

S. Paul's Cathedral.—"Item, the skull of S. Athelbert, King, inclosed in a shrine made after the likeness of the head of the king, with a crown containing 16 large stones in the rim, and in each of the 8 flowers of the crown 4 stones, and in a broach on the right shoulder 5 stones."—*Dugdale's Monasticon.*

D'Agincourt, Vol. 4, Plate XXXVII. has figured two magnificent busts of this sort, executed in the fourteenth century, representing S. Peter and S. Paul, belonging to the church of S. John the Lateran, at Rome.

Lincoln Cathedral.—Item, relics of S. Ursula's companions, closed in a head of silver and gilt, and standing upon a foot of copper and gilt, having a garland with stones of divers colours, weighing 71 ounces besides the foot.

* The sacred body of S. Edmund, Archbishop, in *the antient vestments*, is still enshrined at Pontigny, and nearly perfect.

† I have in my possession a folding table of this description executed in the thirteenth century, ornamented with silver plates, parcel gilt, and set with precious stones, full of relicks in small compartments.

10. Images. York Minster.—" Item, the image of S. Peter, with a relic in his left hand."—*Dugdale's Monasticon.*

Abbaye of S. Denis.—An image of S. Mary Magdalene of silver gilt, holding a relic of that Saint, standing on a pedestal, semé with fleurs-de-lys. At the foot of the Reliquary were three images, one of Charles V. and the others James of Bourbon, and Charles the Dauphin. An image of S. Nicholas, in silver gilt, standing on a pedestal, set with crystal, containing relics of that Saint. An image of silver gilt, of S. Denis, with some of his relics inclosed in the same, all figured in Dom Felibien's History of the Abbey of S. Denis.

S. George's Chapel, Windsor.—Item, an image of S. James, silver and gilt, with a mantle and cape with shells after the manner of a pilgrim, holding a relic of the same Saint. Item, an image of an angel silver and gilt, holding a gold crown set with jewels, containing two Thorns of our Lord's Crown.

11. Pyxes. (See Pyx.) S. Paul's Cathedral.—Item, a pyx of ivory containing relics of S. Augustin and other Saints.

12. Monstrances. (See Monstrance.) York Minster.—" Item, a monstrance, with relics of S. Peter in a beryl, and the Crucifixion at top," &c.—*Dugdale's Monasticon.*

13. Tabernacles. (See Tabernables.) Lincoln Cathedral.—" Item, one tabernacle with two leaves, all of wood, containing a relic of S. *Thomas* of *Cantilupe*, some time Bishop of Hereford, and many other relics."—*Dugdale's Monasticon.*

14. Purses. Lincoln Cathedral.—Item, a blue chest bound with copper and gilt, containing *two purses with relics*, &c.

Besides these, which are the most ordinary form of Reliquaries, there are many other varieties to be found. In the Treasury of Aix-la-Chapelle, by far the richest remaining in Europe, and which contains some prodigies of Christian art, there are two Reliquaries like triple niches, of the finest tabernacle work in silver gilt, and enriched with precious stones and enamels; another in the form of a cross, encompassed by a zone or circle of emeralds and jewels, standing on a stem, with two angels at the base; also the Presentation of our Lord in the Temple, with relics on a small altar in the centre. The design and execution of these and the other Reliquaries at Aix-la-Chapelle, are so truly beautiful, that they must be seen to be appreciated, and they convey a perfect idea of the glorious shrines which once inclosed the precious relics of the Saints in this land, of which only a few scattered records remain.

The veneration of Relics is an innate feeling of the human heart. With what care and respect persons in general preserve the hair or objects that belonged to those who were dear to them, or who were distinguished as public benefactors; so from the earliest period of the Christian Church, we find the Relics of the Saints the object of especial devotion, among Christians. We learn from the Acts of the Apostles, that even the handkerchiefs which had touched the sacred bodies of the Martyrs, were endowed by the power of God with healing properties; and in every age of the church it has pleased the Almighty to perform the most signal miracles through the agency of the bodies of his Saints, who had died either in the perfect confession, or in defence of the Faith. It is easy, therefore, to conceive how readily would these precious deposits be covered with gold and jewels, though the grateful devotion of those who had been relieved by their means; nor could any ornament seem too costly, nor any design too elaborate, to honour the remains of those faithful servants of God, of whose virtues he gave such signal approbation, by making them the channels through which his mercy might reach and relieve the sufferings of mankind. No country in Christendom was more distinguished for devotion to God through his Saints than England, and her Shrines were some of the most glorious that the hand of man ever fashioned, but of these not a vestige remains, and but one sacred body of all England's Saints* has been left in its old and honourable position.

* S. Edward the Confessor.

It is beyond doubt, that there were many false and absurd relics reserved in England, and venerated by the people, before the change of religion; but all relics were not to be rejected because some had been absurd; and the investigation of their authenticity was the proper province of the bishops and their archdeacons, and not to be intrusted to a set of rapacious and ignorant commissioners who would have consumed the Robe of our Blessed Lord itself, to have obtained a few ounces of gold or silver. The destruction of the English Shrines and Reliquaries *was a monstrous sacrilege, unparalleled in the annals of any other Christian country.* Granting that great abuses existed, there were ample means provided by ecclesiastical authority to suppress them. When the proofs of authenticity were satisfactory, they would have been retained; when deficient or doubtful, they would have been no longer exposed to the veneration of the faithful, but reverently buried; by these means all occasion of imposition or error would have been removed, and without scandal or sacrilege. Since the Council of Trent, the regulations on this subject are most stringent: the Exposition of any Relic without an authentication, or of which the seals have broken, has been strictly prohibited, and the bishops have been diligent in enforcing the decrees on this subject. No really devout, or even sensible man would treat the subject of relics with levity or irreverence, in an historical point of view. It is by no means surprising that objects and remains of the earliest Christian antiquity should have been preserved, when we have daily discoveries of Egyptian and other remains of a far older period; and these are received without hesitation on the mere observation of a traveller; while the solemn testimony of a long succession of Christian bishops is treated with ridicule and incredulity. Although relics are not matters of faith, nor is any Catholic obliged to profess his belief in the authenticity of any particular relic, yet it would argue a dangerous temerity in any who could on mere private opinion, slight or despise those sacred remains which have been the veneration of ages and the medium of frequent and most striking manifestations of the Almighty's Power and Providence.

Reptiles. Reptiles in general are emblems of sin and of evil spirits; like the serpent, cleaving to the dust. They are frequently introduced in antient sculpture, and with this allusion.

Ring. Rings were worn by Bishops and Abbots from a very early period, and were one of the instruments of their investiture. They were usually made of pure gold, large and massy, with a jewel set in the midst, and frequently enriched with sacred devices and inscriptions.

Georgius.—The ring is assumed the last of all the Pontifical insignia. It is placed on the finger of the Pope by the first of the Cardinal Bishops assistant.* It is placed on the finger of a Bishop by the priest assistant, having first kissed the ring and bishop's hand. The ring has from the earliest times been accounted among the Episcopal insignia. St. Isidore, of Seville, in the iv. century, says, that 'the ring is given to a bishop at his consecration, as a mark of the Episcopal dignity, or as a seal of things hidden.' Among the sacred remains of St. Birinus, bishop of Dorchester, (who lived in the time of Honorius I.) a ring, and cross of lead, (or pastoral staff,) were found. In the iv. Council of Toledo it was ordered, that bishops degraded should be reinstated, by restoring to them *the ring and staff.* In the Pontifical of Egbert, Archbishop of York, is found the ceremony of giving the ring to a bishop at his consecration, with the following prayer: 'Receive the ring of the Pontifical rank, that thou may'st be guarded by the perfectness of faith.' In the will of Riculphus, bishop of Elns, A.D. 915, among other sacred ornaments is mentioned '*one gold ring with precious stones.*' In the Pontifical is a

* *Cæremoniale, S. R. E.*—'Accedit interim primus Episcoporum Cardinalium assistens, et imponit Papæ, jam mitram tenenti, annulum Pontificalem, *et alios, quos Papa voluerit,* cujus manum osculatur.'

prayer for the blessing of the ring, as follows: 'O Creator, and Preserver of mankind, Author of spiritual grace, and Giver of everlasting Salvation, send thy Bl+essing upon this ring, that whoso shall walk distinguished by this sacred sign of Faith, by the protection of thy Heavenly power may attain everlasting life, through Christ our Lord. Amen.' The same is used in the Benediction of an Abbot. The ring is placed on the right hand of the Bishop to distinguish it from the marriage ring, though both have, in part, the same mystical significations.

Durandus.—The Bishop's Ring is a Sacrament of faith, by which Christ pledges Himself to His Church. The Bishop wears it as her Ruler and Guardian, according to the words of the Canticle, ch. iii. v. 3. 'The watchman who kept the city found me:' and hence the father gave it to his prodigal son when he returned to him. From this passage in the Gospel the use of the Ring is supposed to have been adopted. The Ring worn by the Bishop likewise signifies the integrity of faith, that he should love the Church confided to his care as himself, and protect her sober and chaste for her heavenly Spouse. 2 Cor. ii. 3. 'I have espoused you to one husband, that I may present you as a chaste Virgin to Christ.' The Bishop, therefore, is in the place of the Spouse, and is himself in some way the Spouse. The ancients also used to seal their letters with a Ring. The Bishop, therefore, wears one because he ought to seal up the mysteries and Sacraments of the Church to the unbelieving, and unclose them to the humble. Again, inasmuch as the Ring of the finger belongs to Christ it signifies the gift of the Holy Spirit, for the finger signifies the Holy Ghost. Ex. viii. 19. 'The magicians said to Pharoah, This is the Finger of God.' (Ex. xxxi. 18.) S. Luke xi. 20. 'If I by the Finger of God cast out Devils, &c.' The Ring being of gold and round, signifies perfection; being jewelled, the splendour of the gifts of the Spirit, which Christ has received without measure.

Pontifical Rings formerly belonging to the Cathedral Church of York.—"A great pontifical Ring, with a stone called an emerald set in it; and about it 4 rubies, and 4 large pearls, the gift of *Thomas Greenfield*, late Archbishop of *York*. Item, a pontifical Ring, with a pearl in the middle, and small pearls and precious stones about it. Item, a pontifical Ring, with a large saphyr and 12 pearls, late of the Lord *Richard Scrope*, Archbishop of *York*, given to the Church by way of Conscience. Item, a gilt Ring, with a ballace, formerly of Mr. Walter Gifford. Item, 3 pontifical Rings, with large saphyrs. Item, 2 smaller Rings, one of them with a saphyr, and the other, an emerald. Item, 3 gold Rings, one with an emerald, the other two with ballaces; the one square, the other round. Item, 6 gilt Rings, viz. one with the images of *Adam* and *Eve*; 1 with stones called ballaces; another of a saphyr; another of an emerald; the 6th small, with a stone called a ballace. Item, one Ring for the Bishop of the boys, and two archys; one in the middle in the form of a cross, with stones round about; the other small, with a Turkey stone in the middle."—*Dugdale's Monasticon.*

Rings formerly belonging to Canterbury Cathedral.—Unus Annulus quadratus magnus cum smaragdine oblongo, et quatuor pramis et quatuor garnettis. Item, Annulus magnus cum saphiro et quatuor pramis, cum quatuor margaritis. Item, Annulus magnus cum saphiro oblongo. Item, Annulus cum saphiro nigro, in quatuor cramponibus, ex omni parte discooperto. Item, Annulus Johannis Archiepiscopi, cum saphiro nigro cum octo granis smaragdinis. Item, Annulus Roberti de Winchelese Archiepiscopi, cum saphiro aquoso oblongo, cum sex granis smaragdinis et sex parvis garnettis.

Jocalla Sancti Thomæ, Annulus pontificalis magnus, cum rubino rotundo in medio. Item, Annulus magnus cum saphiro nigro, qui vocatur lup. Item, Annulus minor cum saphiro nigro qui vocatur lup. Item, Annulus cum parvo saphiro nigro qui vocatur lup. Item, Annulus cum saphiro quadrato aquoso. Item, Annulus cum lapide oblongo, qui vocatur turkoyse. Item, Annulus unus, cum viridi cornelino sculpto rotundo. Item, Annulus parvus, cum smaragdine triangulato. Item, Annulus unus, cum chalcedonio oblongo."—*Dart's History of Canterbury Cathedral.*

Several Pontifical Rings of great beauty are preserved in the Royal Museum at Paris, one of which has the Annunciation enamelled on the top.

Rochet. See SURPLICE.

Sacring Bell. A small bell, usually of silver, to ring at Mass, and before the Blessed Sacrament when carried in solemn procession, or for the communion of the sick.

The Canon of the Mass having been recited in a low voice by the celebrant, since the relaxation of the antient discipline of excluding all but the faithful, it became necessary to give notice of the most solemn portion of the Mass by means of a bell which could be heard throughout even a large building.

The Sacring Bell is rung thrice at the Sanctus, once immediately before the Elevation, three times at the Elevation of the Host, three times at the Elevation of the Chalice, once at the antient Elevation before the *Pater*, and three times at the *Domine non sum dignus.*

S. George's Chapel, Windsor.—Item, one bell of silver, to ring before the Body of our Lord in the Visitation of the sick.

S. Paul's Cathedral.—Chapel of the Charnell. Item, one small bell.

Winchester Cathedral.—"Item, four sacring bells of silver and gilt belonging to the sextre and the altars. Item, one little sacring bell of gold."—*Dugdale's Monasticon.*

The form of these Bells was that of an inverted cup, enriched with engraving, having a handle at top. They were subsequently made larger of this shape, with a chime of small bells suspended within them.

Saints. See Emblems of Saints.

Salt Cellars. Covered vessels for containing salt (used to mingle with the water when hallowed) were found in all the larger Sacristies.

York Minster.—'2 salt cellars of silver gilt, with one cover.'

Sandals. A covering for the feet, put on by a Bishop vesting for Mass, immediately after the buskins.

Sandals were anciently worn by priests, deacons, and sub-deacons, as well as bishops. These were often of costly materials, richly embroidered with various devices, and even enriched with precious stones.

Durantus de ritibus.—Sandal is the name of the shoe worn in the house by the ancient Romans. The sandals cover part of the shoe, and leave part open. 'Pontifex in altaris officio induens sandalia, illud Dominicæ Incarnationis insinuat, de quo Dominus ait, Ps. l. In Idumæam extendam calceamentum meum, i. e. in gentibus notam faciam Incarnationem meam. Venit ad nos calceata Divinitas, ut pro nobis Dei Filius sacerdotio fungeretur.' Hæc Rupert. de Div. Off.—'Cæterùm antiquitus nedum episcopi, sed et sacerdotes, necnon diaconi, sandaliis utebantur.'

Gerbert, Vet. Lit. Alemannica.—The sandals of S. Cuthbert, Bishop of Lindisfarne, were found in his tomb, as related in the Benedictine Annals, quoted by Mabillon. Those of the B. Eginow, bishop of Verona, as found in his coffin, are exceedingly curious, made of one piece of leather, without an upper leather; the leather soft, and of a purple colour. These are engraved in Tab. ix. of the III. Vol. of Gerbert. They answer to the description given by Honorius, Bishop of Autun, of sandals:—'Est autem genus calceamenti incisi, quo pes partim tegitur, partim nudus cernitur.—*De gemmâ animæ, lib.* I. *c.* 12.

Martene de ant. Eccl. ritibus lib. I. *c.* 4. *Art.* xii. *p.* 202.—'Deinde minister det sandalia, et dicat: Tu domine, optamus jubeas benedicier omnes. Respondet Episcopus: Indue me, Domine, calceamentis justitiæ, quem Johannes vidit vestitum podere; ut possim tibi omni tempore cum timore servire, per omnia sæcula sæculorum.' *Ex Corbeiensi codice Ratoldi abbatis. p.* 204.—'In primis *sacerdos* dicat orationem ad calceandum se. Calcea, Domine, pedes meos, in præparatione Evangelii pacis et protege me in velamento alarum tuarum.' *Ex codice Cardinalis Chisii.* This latter prayer is also in the old Salisbury Pontifical; but there is used by a *bishop* in putting on the sandals.

Georgius.—Sandals are a kind of shoe used by the Bishop when he celebrates pontifically, and known from the earliest times. Alcuin speaks of the sandal as having a solid sole, but open above. Amalarius speaks of a difference in shape between the sandal of a Bishop, and of a Priest, shewing that in the ninth century Priests wore Sandals in saying Mass. Sicardus, Bishop of Cremona, describes the sandal as white inside, and black or red outside, adorned with jewels, having two or four straps to bind it to the foot. He says that Bishops wear the Sandal with a greater number of straps, having to visit much abroad, as also their Deacons who accompany them: but that Priests have fewer, their office being to offer Sacrifice and remain at home. The Deacon having to accompany the Bishop, wore a similar sandal; but the Subdeacon, different again. Buskins (*caligæ*) and sandals (*sandalia*) are often confounded. Acts xii. 8. "*And the angel said to him* (St. Peter): *Gird thyself, and put on thy sandals.*" Where the Latin has caligæ, and the Greek σανδάλια. The sandals of the Pope had, from very early times, the sign of the Cross upon them. In an ancient Mosaic, representing St. Felix, the toes of the sandals have a white Cross on them. Some others have a small *black* Cross. The openness of the sandal above was always interpreted of the mind open to things heavenly: while the solid sole was typical of the exclusion of earthly affections. The colour of the sandals in Mosaics is sometimes red, sometimes red and purple, sometimes white with a red cross. That sandals were formerly worn by Priests is proved, among other authorities, by the Capitularia of Charlemagne, which direct that "every Priest shall say Mass after the Roman order, in *Sandals.*" Herardus, Archbishop of Tours, A.D. 858, ordered, "ut presbyteri Missas *cum Sandaliis* celebrarent." The office of putting the buskins and sandals on the Bishop belongs to the Subdeacon. The Pope does not put on Sandals, but common shoes, and no gloves, on Good Friday: and the same in Masses for the dead. The Cæremoniale Episcoporum directs the same, for Bishops: *quia tunc*, says Durandus, *omnis solemnitas cessare debet.*

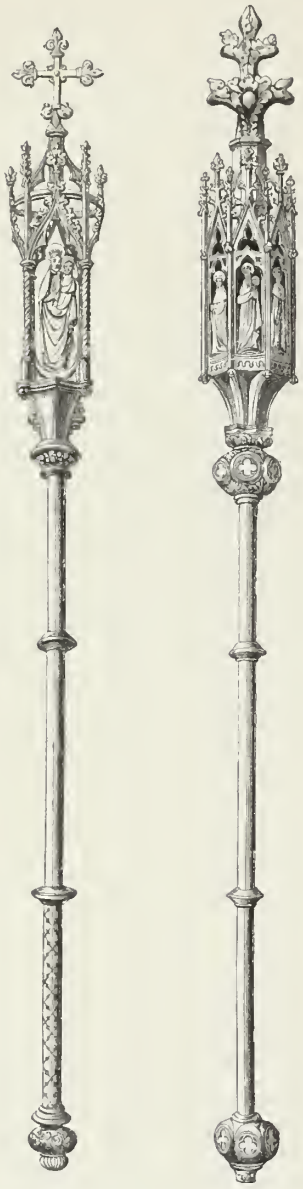
In Plate 20 of Willemin's Monuments Français Inedits, he has figured three very interesting examples of Sandals, which traditionally belonged to the Emperor Charlemagne; one of these is enriched with jewels, and the others are beautifully embroidered with devices of birds and foliage.

Inventory of St. Paul's Cathedral.—Sandalia de Indico sameto, cum caligis breudatis cum scalopis et leonibus. Item, duo Sandalia de nigro serico, breudata vineis et lunulis sine scaligine parvi pretii. Item, Sandalia de rubeo sameto cum caligis breudatis Aquilis, Leonibus, et Rosis, et in summitate vinea breudata: sotulares sunt breudati ad modum Crucis. Item, Sandalia bona et nova breudata, cum aquilis et Griffonibus, et illa cum caligis proximis suprascriptis habet *Ricardus* Episcopus et una caliga tantum ejusdem operis est inventa. Item, Sandalia *Fulconis* Episcopi, cum caligis breudatis opere pectineo. Item, Sandalia cum caligis de rubeo sameto diasperata, breudata cum ymaginibus Regum in rotellis simplicibus. Item, Sandalia Henrici de Wengham Episcopi, cum flosculis de perlis Indici coloris, et Leopardis de perlis albis, cum caligis breudatis et frectatis de armis palatis et undatis. Item, Sandalia cum caligis de rubeo sameto, breudatis cum ymaginibus Regum in Vineis circulatis. Item, Sandalia cum caligis breudatis cum circulis serici purpurei, rubei, et albi, cum rosulis et crucibus quæ fuerunt *Johannis de Chishulle* Episcopi Londinensis.

Among the relics of that great and holy martyr, S. Thomas of Canterbury, that were preserved in a circular ivory shrine at Canterbury, his pontifical Sandals are mentioned. "Item, Sandalia ejusdem, inde brudata, cum rosis besanciis et crescentiis auratis, cum subtalaribus de nigro sameto brudatis." *Dart's History of Canterbury Cathedral, Appendix XLV.*

Septfoil. A figure of seven equal segments of circles, and extremely appropriate for the representations of the Gifts of the Holy Ghost, the Sacraments of the Church, the Creation of the world, and other subjects and mysteries connected with the number Seven.

Staves. There are several sorts of Staves used in ecclesiastical functions, which are as follows: — 1. The Pastoral Staff, for Bishops and Abbots, as emblems of jurisdiction. 2. Cantors' Staves, to regulate the chaunt and ceremonies of the choir. 3. Processional Staves, as their name implies, to use in processions, for the purpose of keeping the line and march. 4. Staves for confraternities, for carrying images and emblems. 5. Cross Staves, to bear the Cross elevated in procession. 6. Staves of honour and office, called verges or maces to bear before dignitaries.



STAFF OF HONOUR. CANTOR'S STAFF.

The Pastoral Staff is delivered to a Bishop at his investiture, and borne by him in all solemn functions as an ensign of his jurisdiction. In form it somewhat resembles the shepherd's crook, an apt emblem of the pastoral cure, being curved at top and pointed at bottom, beautifully expressed by the words of the Pontifical:—" Accipe baculum pastoralis officii, et sis in corrigendis vitiis piè sæviens: judicium sine irâ tenens, in fovendis virtutibus auditorum animos demulcens, in tranquillitate severitatis censuram non deserens." The authority of jurisdiction and rule implied by the Pastoral Staff is pithily set forth by the following verses:—

In baculi formâ, Præsul, datur hæc tibi norma.
Attrahe per curvum, medio vege, punge per imum:
Attrahe peccantes, rege justos, punge vagantes:
Attrahe, sustenta, stimula—vaga, morbida, lenta.

On the Pastoral Staff of an image of S. Saturninus, at Thoulouse, is this appropriate scripture:—

Curva trahit, quos recta regit, pars ultima pungit.

It signifies, then, both pastoral encouragement and pastoral correction; or as another verse expresses:—

Curva trahit mites, pars pungit acuta rebelles.

To speak of the antiquity of Pastoral Staves, the one traditionally related to have been sent by S. Peter to Eucherius, first bishop of the Treviri, is still preserved. But to descend to a period, of which we have more certain record: in the Will of St. Remigius, who died in the vi. century, his Pastoral Staff is mentioned under the name of *cambutta* (Du Cange v. Cambutta): *Argenteam cambuttam figuratam*, a silver Pastoral Staff, with figures engraved on it. It is not improbable that the form of this cambutta resembled the staff at present used by the Maronite Bishops. In ancient monuments, both the form and the name of the Pastoral Staff vary greatly. We find it mentioned under the names of *virga*, *ferula*, *cambutta*, *pedum* and *crocia*. In the Sacramentary of S. Gregory, the cambutta is mentioned as belonging to the Episcopal office. The most ancient form of the investiture of Abbots was by delivery of the *crocia*, or Staff. And it should be remarked that the Abbots did not borrow the use of the Pastoral Staff from the Episcopal Order, as they afterwards did that of the mitre; but had this distinction from the beginning. In the life of S. Gal, Abbot in Germany,

who lived in the early part of the seventh century, the following mention occurs of the Pastoral Staff of St. Columban :—' Qui et *baculum* ipsius, quem vulgo *Cambottam* vocant, per manum diaconi transmiserunt dicentes, Sanctum Abbatem ante transitum suum jussisse, ut per hoc notissimum pignus Gallus absolveretur.' And Orderic Vitalis (ap. Cangium) :—' *Per cambutam* . . . . exteriorem Abbatiæ potestatem tradidit.'

Of the form and material of Pastoral Staves.—It is impossible to state with certainty the precise form of the early Pastoral Staves, but they were probably much shorter than those of the latter centuries, and terminated by a globular knop, or a Tau cross, similar to that discovered in the tomb of Morard, Abbot of S. Germa in des Près, who died in 990.* The simple crook form is, however, exceedingly antient; it is found in Saxon Manuscripts, and also on the well known font in the nave of Winchester Cathedral. Three heads of Pastoral Staves of great interest are figured in Willemin's Monuments Inédits. The first is that of Ataldas, Archbishop of Rheims, who died in 933. The staff is of copper, gilt and enamelled, terminating in an ivory crook of elegant design. The second belonged to Ragenfredus, Bishop of Chartres, who died, according to Mabillon, 960 ; it is made of copper, beautifully engraved and enamelled, both on the knop and crook, which latter is most perfectly formed. Round the bottom rim is this inscription + FRATER WILLIELMVS ME FECIT. The four compartments round the knop contain subjects from the history of David. Above these, in divisions produced by intricate interlacing, are representations of six vices, overcome by the same number of corresponding virtues :—

Faith.	Chastity.	Charity.	Temperance.	Bounty.	Peace.
Idolatry.	Lust.	Envy.	Gluttony.	Avarice.	Discord.

Above these are a variety of animals ingeniously disposed. The third is an ivory crook of a staff that belonged to Ives, consecrated Bishop of Chartres, 1091. Amongst other enrichments, it contains the images of three ecclesiastics, which are of the highest interest.

Three Pastoral Staves are still preserved at Oxford. 1. That of William of Wykeham, at New College, of silver gilt and enamelled, of exquisite workmanship, probably the finest now remaining. 2. That of Bishop Fox at Corpus Christi :—and 3. one at S. John's. The preservation of three such Pastoral Staves through three centuries of spoliation and destruction seems little short of miraculous, and might almost be hailed as a happy omen for future times. In the portrait of Bishop Wainflete, at Magdalen College, is the representation of a beautiful Pastoral Staff bordered with lilies, and no doubt an accurate representation of the actual staff borne by that prelate, but the original has long since disappeared.

The heads of Pastoral Staves were often made of ivory, mounted on knops of silver gilt, of which there are two beautiful examples in the collection of the Hotel de Clugni at Paris; the oldest knops on these staves were made flat and round, set with stones or enamels in small circles round the circumference, like those on chalices; but subsequently they were elongated and decorated with niches and images standing under rich canopies disposed round an octagon. There are also examples of Pastoral Staves made of crystal, and mounted in silver gilt, one of which, formerly belonging to the church of Lys in France, is figured in Vol. I. of Shaw's Dresses and Decorations.

There is no difference in the form of a Pastoral Staff used by an Abbot and that of a Bishop : but according to some writers, the Abbot should carry the curved part of his staff turned inwards, to shew that his jurisdiction was limited to his monastery; it was also customary for the Superiors of religious Houses who used the Pastoral Staff to cover the same with a veil (usually hanging from the knop), when in presence of the Bishop. These veils are, however, frequently represented suspended from the Pastoral

* See also page 528, of Mabillon's Benedictine Annals.

This word came also by custom to be occasionally applied to standing Shrines, as that of S. Cuthbert at Durham; it is also proper to mention that feretories and small cases containing relics, may with propriety be called Shrines.

Among the most celebrated Shrines in England were those of S. Alban, at S. Alban's Abbey;* S. Thomas of Canterbury, in Canterbury Cathedral; S. Erkenwald, in S. Paul's Cathedral;† S. Edward the Confessor, at Westminster Abbey; S. Swithun, in Winchester; S. Guthlac, in Croyland Abbey; S. Edmund, at S. Edmund's-bury, and S. Cuthbert's, at Durham Abbey; S. Thomas of Cantilupe, at Hereford, and S. Hugh, in Lincoln Cathedral; but of all these the only one standing is that of S. Edward, at Westminster, and even this has been despoiled of all its rich ornaments and covering.

One of the most perfect Shrines now remaining is that of S. Sebald, at Nuremberg; it is covered with plates of silver, parcel gilt, and stands in its original position, under a brass canopy of exquisite execution, but of debased design. The Shrine of the Three Kings of Cologne is itself very perfect, and far richer in design and material than that of S. Sebald, but the chapel in which it is now kept is quite unworthy of it, and the pedestal or base disgraceful; were it raised on a suitable subbasement, and inclosed like S. Cuthbert's feretory is described at Durham, it would present a most solemn and magnificent appearance. The Shrine of S. Taurin is preserved at Evereux, but not in its antient position. There are several Shrines also remaining in Italy and Sicily, but not of that elaborate and elegant design that particularly characterised those of the more northern parts of Europe.

Although sanctioned by antiquity, the position of the antient Shrines immediately behind the High Altars, appears in some degree objectionable, as occupying too prominent a position in a portion of the sacred edifice that seems particularly set apart for the exclusive Celebration of the Holy Sacrifice. A chapel attached to the great church would be a more appropriate receptacle for a Shrine, where it might be surrounded with imagery and decoration referring to the life and miracles of the Saint, with lights and all honour; without interfering with the High Altar of the church, or that Shrine which encloses the bread of life. See Feretory.

Sibyls.

Among the personages represented in stained glass and other church decorations of the middle ages,

* From Stevens's continuation to Dugdale. S. Alban's Abbey.—Let us return to St. Alban's Shrine, on which, as has been said, the Abbat had expended 60 pounds; but a great dearth coming on, and scarcity of provisions during a year, in so much, as that a quarter of wheat was sold in the Summer for 20 shillings; the Abbat *Geffry*, compassionating the afflicted, and pitying the poor that were starving with hunger, tore off the silver plates, not yet gilt, with certain precious stones set in them, and made money of all, wherewith he purchased provisions to maintain the poor that were pining away with hunger. And it happen'd that God rewarded his charity with increase. The next year there was great plenty, so that the Abbat had no occasion to be concern'd for the poor. Having, therefore, gather'd money, he went on with the work of the Shrine, and *Anketill* a Monk of this Church working at it, the same prosper'd so well that all who beheld it were amaz'd, setting forward the imagery, and those that were hollow he fill'd up with cement, and contracted the whole beauty of the body of the Shrine, drawing it into a less compass, as it came nearer the top; and so he the better embellish'd the whole. Yet he finish'd not the summit, expecting a fitter opportunity, which he fail'd of, having thought to have made that exceed all the rest.

† Shrine of S. Erkenwald, old S. Paul's.—"To this *Shrine*, for the great opinion then had of the miracles wrought thereat were the *oblations* very numerous, and many of them considerable, as it seems; for I finde, that *Walter de Thorpe*, a Canon of this church, by his testament bearing date *Anno* MCCCXIX (13 E. 2.), gave thereunto all his gold rings and jewels, of what sort soever. And that in 18 E. 2. the Dean and Chapter bestowed no small cost in the adorning thereof, with gold, silver, and pretious stones: yet was it not thought sufficient: for in Anno MCCCXXXIX (31 E. 3.), there were certain covenants made betwixt the then Dean and Chapter, and three goldsmiths of London, whereby they were retained to work upon it, for no less than a whole year, (beginning at *Candlemass*), one of them at the wages of viiiˢ by the week, and the other two, at vˢ a piece. By reason of which lustre, it grew so fam'd, that on v. Kal. Jullii, about three years after, *John*, King of France, (being then a prisoner here in England), visiting this Cathedrall, having heard Mass at the High Altar, came to it, and made an oblation of xii nobles."—*Dugdale's History of S. Paul's.*

we very frequently find the Sibyls introduced among the prophets who foretold of the Advent of our Lord. Although the history of these Sibyls is involved in great and perhaps impenetrable obscurity, yet as our forefathers, in days of great faith and devotion, did not hesitate to represent their images in sacred edifices, it seems necessary and right in a work of this kind to give an account of the symbols and prophecies traditionally assigned to them.

The Sibyls are twelve in number.

1. Sibylla Libyca. Prophecy.—That the day shall come, that men shall see the King of all living things. Emblem, a lighted taper.

2. Sibylla Samia. Prophecy.—That He who was rich should be born of a poor Virgin. Emblem, a rose.

3. Sibylla Cumana. Prophecy.—That Jesus Christ should come from Heaven, and live and reign here on earth in poverty.

4. Sibylla Cumæa. Prophecy.—That God should be born of a Virgin, and converse among sinners. Emblem, a cradle.

5. Sibylla Erythrea. Prophecy.—Jesus Christ Son of God, Saviour. Emblem, a horn.

6. Sibylla Europa. Prophecy.—That a virgin and her son should fly into Egypt. Emblem, a sword.

7. Sibylla Persica. Prophecy.—That the devil should be overcome by a true prophet. Emblem, a dragon under her feet and a lantern.

8. Sibylla Agrippina. Prophecy.—That Jesus Christ should be outraged and scourged. Emblem, a whip.

9. Sibylla Tyburtina. Prophecy.—That the highest should come from Heaven, and a Virgin shall be shewn in the vallies of the deserts.

10. Sibylla Delphica. Prophecy.—That a Prophet should be born of a Virgin, and that he should be crowned with thorns. Emblem, a crown of thorns.

11. Sibylla Hellespontica. Prophecy.—That Jesus Christ should suffer shame on the cross. Emblem, a T cross.

12. Sibylla Phrygia. Prophecy.—That our Lord should rise again. Emblem, a banner and cross.

This list is taken from a book of Canonical Hours, printed in the latter part of the fifteenth, or beginning of the sixteenth century, but the number of Sibyls is usually limited to ten:—Cumæa, Cumana, Persica, Libyca, Samia, Delphica, Phrygia, Tyburtina, Hellespontica, Erythræa. This latter being the most celebrated, and according to Dr. Petit, who wrote a curious dissertation on the subject, the only one who ever existed. The Sibyls are represented in the stained windows of the south aisle of the nave of the Abbey of S. Ouen, at Rouen, each holding a scroll, with a prophecy, and standing under rich canopies.

Silver, is an emblem is chastity, and therefore most appropriate for ornaments intended for images or chapels of our Blessed Lady.

Singing Bread. An old name for altar-bread, or unconsecrated Hosts.

Stars, are an emblem of Heaven, and frequently introduced in ecclesiastical decoration.

The roofs or ceilings of churches were generally powdered with Stars, to signify the canopy of Heaven over the faithful. Also on our Lady's mantle and on her shoulder, as the Regina Cœli. Large Stars were sometimes set up in churches on the Feast of the Epiphany. The Stars on the old ceilings were usually cast or struck in lead, gilt, and fixed on an azure ground, of which many examples are still remaining in the old English churches.

Sepulchre. A place where the Blessed Sacrament was solemnly reserved from Good Friday till Easter Sunday.

There were two kinds of Sepulchres used for this purpose in the old churches. 1. Permanent, built in the north walls of the choir or chancel, and adorned with rich ornamental covering and appropriate imagery. 2. Composed of frame work and rich hangings, set up for the occasion. Of the first kind the most beautiful examples are those at Heckington and Navenby Churches, Lincolnshire, and Hawton Church, Nottinghamshire,* but there are few parochial churches which are not provided with a tomb on the north side of the chancel, which served for the Sepulchre, and was adorned on these occasions with hangings and other decorations. Devout persons erected these tombs with the especial intention of their serving for the Sepulchre, that those who came to visit it in Holy Week might be moved to pray for their souls.† When a Rationale of the Rites and Ceremonies of the English Church was set forth in the reign of King Henry the Eighth the following exposition of the Sepulchre was given. "And that day (Good Friday) is prepared and well adorned the sepulture, in remembrance of his sepulture, which was prophesied by the prophet Esaias to be glorious; wherein is laid the image of the Cross, and the most Blessed Sacrament: to signify that there was buried no corps or body that could be putrefied, or corrupted, but the pure and undefiled Body of Christ, without spot of sin, which was never separated from the Godhead, that as David expressed in the 15th Psalm, it could not see corruption; nor death could not detain or hold him, but he should rise again to our great hope and comfort. And therefore the Church adorns it with lights, to express the great joy they have of that glorious triumph over death, and the Devil."—*Collier, vol.* 2. *p.* 197, 198.

This edifying rite is now universally discontinued; indeed in some parts of France there were some reasons for its suppression, as will be subsequently shewn; but its name has been most inconsistently applied in modern times to a totally distinct practice. As the Church does not allow the Body of our Lord to be consecrated on Good Friday, two Hosts are consecrated in the Mass of Maundy Thursday, one of which is reserved in a chalice and carried in procession to a chapel adorned with lights and hangings, where it remains till the Mass on Good Friday. The place decorated for this purpose is now *erroneously termed the Sepulchre, but this ceremony has no connection whatever with the old rite, nor does it correspond in any way to the time of our Lord's entombment, the whole being concluded before the crucifixion.* The antient Office commenced on Good Friday, and ended at midnight on Holy Saturday, during which time the faithful watched in succession.

Durham Abbey.—Good Friday. The Adoration of the Cross being ended, two monks carried the Cross to the Sepulchre with great reverence; (which was set up *that morning* on the north side of the quire nigh unto the High Altar, before the service time) and there laid it in the said Sepulchre with great devotion, with another picture of our Saviour Christ, in whose breast they inclosed with great reverence the most Holy and Blessed Sacrament of the Altar, censing and praying to it upon their knees a great space; setting two tapers lighted before it which burned till Easter Day in the morning that it was taken forth.

There was in the Church of Durham, very solemn service upon Easter Day between three and four o'clock in the morning, in honour of the Resurrection, when two of the eldest monks of the quire came

* Some of these are figured in the Monumenta Vetusta, with a long account of Sepulchres, containing some very interesting matter.

† A tomb of this description remains in Long Melford Church, Suffolk. The following description of the ceremony of the Sepulchre, as practised in that church, is printed from an old MS. in Neale's Views of Churches. "In the quire there was a fair painted frame of timber to be set up about Maundy Thursday, with holes for a number of fair tapers to stand in before the Sepulchre, and to be lighted in service time. Sometimes it was set overthwart the quire before the High Altar, the Sepulchre being alwaies placed, and finely garnished, at the north end of the High Altar; between that and Mr. Clopton's little chappel there in a vacant place of the wall, I think upon a tomb of one of his ancestors," &c.

to the Sepulchre set up on Good Friday after the Passion, all covered with red velvet, and embroidered with gold, out of which, with great reverence, they took an extreme beautiful image of our Saviour, representing the Resurrection, with a cross in his hand, in the breast whereof was inclosed in the brightest crystal, the Holy Sacrament of the Altar, through which crystal the Blessed Host was conspicuous to the beholders. Then after the elevation of the said picture, carried by the said two monks upon a velvet cushion all embroidered, singing the anthem of Christus Resurgens, they brought it to the High Altar, &c.

The service connected with the Sepulchre appears to have been conducted in England with great and edifying solemnity; but in France, as will be seen by the following account of the Sepulchre, at Rouen Cathedral, it was accompanied by an attempt at personation, which was the cause of its abolition by the Cardinal de Joyeuse, Archbishop of Rouen.

The following account of the ceremony of the Sepulchre at Rouen is given by Du Cange in his Glossary, under 'Sepulchri Officium.' "At the end of Tierce, three Canons as deacons, vested in dalmatics, with their amices over their heads, as worn by women, holding vessels in their hands, came to the centre of the choir, and inclining towards the Sepulchre, said in a low voice, 'Quis revolvet nobis lapidem?' then one of the children of the choir in an albe, representing the angel, said, 'Quem quæritis in sepulchro?' the Maries replied, 'Jesum Nazarenum crucifixum;' the angel then said, pointing upwards with his finger, 'non est hîc, surrexit enim.' The angel then went away, and two priests in tunics, sitting within the sepulchre said, 'Mulier quid ploras? quem quæris?' the middle of the three Maries replied, 'Domine si tu sustulisti eum, dicito;' the priest then pointing to the cross said, 'Quia tulerunt Dominum meum;' the two priests within the sepulchre then asked, 'Quem quæritis, mulieres?' The Maries then kissing the place came out of the sepulchre. In the meanwhile one of the canons, personating our Lord, habited in white, and holding a cross, met them on the left side of the altar, and said, 'Maria.' One of the deacons on this threw himself at his feet, saying, 'Rabboni,' on which the priest as our Lord replied, 'Noli me tangere.' After this the priest appeared again at the right corner of the altar, and passing before the Maries said: 'Avete, nolite timere,' and disappeared. These, on hearing this, after inclining to the altar, turned towards the choir and sung 'Alleluia, resurrexit Dominus, Alleluia.' This ended, the archbishop or celebrant standing before the altar with a thurible, entoned the Te Deum. The Sepulchre erected for this occasion was most probably composed, like that at Durham, of a frame covered with hangings. On the north side of the choir of Lincoln Cathedral there are the remains of a stone Sepulchre of great beauty, with images of the soldiers sleeping. Representations of the Holy Sepulchre, with images of a large size carved in stone, and standing under arched recesses, are frequently found on the continent, both in the interior and also in the exterior of churches, but these appear to have been erected more as devotional representations than adapted to the ceremonies above described, being situated in various parts of the church, while the Sepulchre for Holy Week was always placed on the gospel side of the altar, the position also occupied by the Pascal candle, the emblem of the Resurrection.

In old parochial accounts we find entries for lights for the Sepulchre, also sums paid for watching it; that is to the persons who had charge of the tapers and lights, and the renewing of the same as occasion might require, for the parishioners watched in turns through devotion, and in large parochial churches there must have been a continual crowd of worshippers from Good Friday till Easter Sunday.

Seraphim. See Angels.

Sexfoil. See Hexagon.

Ship. A vessel for incense, see Thurible.

Shrine. A rich case to inclose the body, or chief relics of a Saint.

Many of these that were portable were called feretories, and have been described under that head.

Staves of Bishops, both in pictures and on monumental effigies, and it is most probable that these were used as handkerchiefs. The distinction between the Staves of Bishops, Archbishops, Patriarchs, and that assigned to the Pope, is as follows:—for a Bishop, a crook'd Pastoral Staff; for an Archbishop, a Cross or Crozier; for a Patriarch, a double Cross; for the Staff assigned to the Pope, and with which he is represented in antient monuments, a triple Cross. For the reasons why the Pope does not carry a Staff, see POPE.

Pastoral Staves, mentioned in the Voyage Litteraire de deux Benedictins.—*Abbey of Clugni.* A staff formerly belonging to S. Hugh, of wood covered with plates of silver, and the crook of ivory. *Maurienne Savoy.* A pastoral staff of ivory. *Abbey of S. Victor Marseilles.* A pastoral staff of ivory, formerly used by S. Mauron. *Abbey of S. Savinus, Pyrenees.* A pastoral staff of ivory. A staff of ivory that traditionally belonged to S. Hilary, with the inscription *Ave Maria*, &c.

Inventory of Lincoln Cathedral.—" Imprimis, a head of a Bishop's staff of silver and gilt, with one knop and pearls, and other stones, having an image of our Saviour on the one side, and an image of S. John the Baptist on the other side, weighing 18 ounces. Item, one other head of a staff copper and gilt. Item, a staff ordered for one of the sacred heads, the which is ornate with stones, silver and gilt, and three circles about the staff silver and gilt. Item, a staff of horn and wood for the head of copper, and a staff covered with silver without a head."—*Dugdale's Monasticon.*

Inventory of Winchester Cathedral.—Item, three pastoral staves of silver and gilt. Item, one pastoral staff of an unicorn's horn.

From the Inventory of S. Paul's Cathedral.—Baculus *Ricardi* Episcopi tertius, cujus cambuca de argento deaurato, quem habet *Ricardus* Episcopus. Baculus ejusdem cum cambuca cornea, continens interius vineam circumplectentem Leonem de cupro deaurato. Item, Baculus cujus cambuca cum pomello est de cupro deaurato, fuso vineis et imaginibus multis, assignatur ad usum *Episcopi parvulorum.* Item, Baculus cujus cambuca est cornea, continens massam cupream deauratam, fusam in ymagines multas, et pomellum similis operis, insertis lapidibus. Item, Baculus cum cambuca eburnea, continens agnum; et alius similis. Item, Baculus qui fuit *Henrici* de *Wengham* de argento triphoriato et deaurato cujus cambuca continet ymaginem *Pauli* ex parte una, et cujusdam Archiepiscopi ex parte alia; et in circuitu inseruntur lapides turkesii, et garnettæ et baculus lingneus de tribus peciis, ornatus tribus circulis argenteis insertis lapidibus, cujus pes est de argento deaurato.

Durandus.—The pastoral staff is the Staff which the Bishop holds in his hand, and is symbolical of his power to inflict Pastoral correction. Therefore, at the consecration of a Bishop the consecrator says to him, "*Accipe baculum pastoralis officii, ut sis in corrigendis vitiis piè sæviens.*" About which the Apostle says, 1 Cor. iv. 21, "Shall I come to you with a rod?" By the Pastoral Rod, therefore, is understood the Sacerdotal power which Christ conferred, when He sent the Apostles to preach, commanding them to take with them staves. And Moses was sent into Egypt with a rod. The Staff, therefore, is taken both from the Law and the Gospel. For Moses, at the command of the Lord, had a rod which performed most stupendous miracles. By the Pastoral Staff is likewise understood the Authority of Doctrine. For by it the infirm are supported, the wavering are confirmed, those who are going astray are drawn to repentance, whence it is also called a Crook, in allusion to that used by shepherds to draw back by the feet the sheep of their flock which have gone astray.

Bona.—What the Sceptre is to kings, the Pastoral Staff is to Bishops, an ensign of Authority, Care, and Correction. Mention is made of it in the Ordo Romanus, and in the Fourth Council of Toledo, as much in use at the time. Amongst the Greeks, Goar tells us, that the Staff is given, not only to Bishops, but likewise to Prefects or Heads of Monasteries at their ordinations. However, the form of the Staff is different amongst the Orientals. Some persons trace back the origin of the use of the Baculus to S. Peter himself, the Prince of the Apostles. So good an authority as Innocent III. alludes to this tradition.—*De Myst. Missæ, ch.* 62. Even very anciently the Episcopal Staves were of gold and silver, or of other precious materials richly ornamented. Sometimes they were made of wood and bone. The bone at the top was bent, the wood was pointed with iron. The bone signified the hardness of the

Law, whereas the wood meant the mildness of the Gospel. Or the bone meant the severity, the wood the lenity, which the Bishop should unite in the charity of his judgment. For both severity and lenity lose much of their excellence if either is exercised without the other. To signify this the iron is often blunted; because judgment is tempered by mercy: the Staff is curved, because sinners are to be recalled to penance. Sometimes also on the curvature the following inscription is placed:—'*Cùm iratus fueris, misericordiæ recordaberis, ne ob culpam gregis ira turbet in pastore oculum rationis,*' i. e. 'When thou hast been angry, thou shalt remember mercy, lest wrath for the sin of the people disturb the discernment of judgment in the Pastor.' Sometimes on the knop is inscribed the word '*Homo,*' man, to remind the Bishop that he is human, and should not be elated with the authority conferred on him. Sometimes near the iron, is inscribed the word 'Parce,' spare, to insinuate lenity towards those subject to his jurisdiction: that he may himself find mercy. The Baculus is sharp at the end, straight in the middle, and bent at the top, because the Bishop ought to urge on the indolent, to direct the weak, to recall those who are gone astray.

How appropriately then does Innocent III. remind us in his Myst. Missæ of the words used in the Consecration of a Bishop: "Accipe baculum Pastoralis officii et sis in corrigendis vitiis piè sæviens; judicium sine irâ tenens, in fovendis virtutibus auditorum animos demulcens, in tranquillitate severitatis censuram non deserens."

Catalani.—"From the very form itself with which the Baculus is given into the hands of the Bishop when he is consecrated, it is very manifest that the Episcopal Staff is not only an ensign of honour, but also of dignity, power, and Pastoral Jurisdiction."

2. Staves for Cantors (see cut). The cantors in all large choirs carried staves to regulate the chaunt, and as instruments of their office. This custom is still kept up in France and Flanders.

S. George's Chapel, Windsor —Item, a staff for the precentor in the choir, having five bands in the height, and a cross piece of ivory set in silver, with a crystal knop at the top. Item, two staves of one suit for the cantors (Rectoribus chori) on principal feasts. Item, two staves of one suit for ordinary days.

York Minster.—Item, one long staff, silver and gilt, with a round knop. Item, one staff of silver, that Robert Semar had made.

S. Paul's Cathedral.—Item, a cantor's staff of pieces of ivory, adorned with silver gilt bands, with trefoils set with stones, and a knop of crystal.

Lincoln Cathedral.—"Imprimis, a staff covered with silver, and gilt, with one image of our Lady, graven in silver at one end, and an image of S. Hugh on the other end; and having a boss six squared, with twelve images enamelled, having six buttresses, of the gift of Mr. Alexander Prowett. Item, two other staves covered with silver and gilt, having an image of our Lady, and a canon kneeling before her at every end, with this Scripture, "Ora pro nobis," &c., having also one knop with six buttresses, and six windows in the midst; with this scripture about the staff, Benedictus Deus in donis suis. Item, two other staves covered with silver, parcel gilt, having a knop in the midst, having six buttresses and six windows in every staff. Item, two staves of wood, having upon them little plates of silver, with branches of vines."—*Dugdale's Monasticon.*

3. Processional Staves.—These are often seen represented in stained glass, and illuminations of MSS. One is mentioned in the Inventory of York Minster. 'Item, a long staff of silver gilt for processions, offered by the executors of Master William Waltham, formerly canon of this church, for the good of his soul.'

Inventory of Winchester Cathedral.—Item, 4 processional staves of plates of silver.

4. Staves for Confraternities.—These were long staves surmounted by small tabernacles, with images, or emblems, on a sort of carved cap, having reference to the particular guild or confraternity by whom they were borne. Original staves of this description are exceedingly rare, but they often occur in antient representations.

5. Staves for Processional Crosses:—(See PROCESSIONAL CROSS.)

6. Staves of Dignity, or emblems of office and authority (see Cut).—These are yet borne before dignitaries, in the cathedral and collegiate churches in England; and some of those still used are of antient date, especially one at Chichester Cathedral, recently figured by the Oxford Architectural Society.

Inventory of York Minster.—"Item, 3 verges of silver for the sacristans, weighing 18 ounces."—*Dugdale's Monasticon.*

Stole. A narrow band of silk, or stuff, sometimes enriched with embroidery, and even jewels; worn on the left shoulder of Deacons, and round the neck of Bishops and Priests, pendent on each side nearly to the ground. Used in the administration of the Holy Sacraments, and all sacred functions. (See Plates XXXIV. XXXV. XXXVI. XXXVII. XXXVIII. XXXIX.)

Stole, in the original acceptation of the word, signified *robe*,* and there can scarcely remain a doubt of the fact, that in its present form, it is but the border of the vestment so called. It is certain, however, that it has been used in its curtailed state from a very remote period. In monuments of the ninth century we constantly find the Stole in its narrow form, and enriched with crosses and other embroidery, and there cannot be any doubt that it had become a purely Ecclesiastical vestment long previous to this date. Some writers remark, that when reduced to a band, it was still appropriately called Stole, since the band or orphrey was the most precious part of the old robe. Moreover, it is highly probable that the word "orarium,"† by which the Stole was more frequently distinguished, was derived from *ora*, a bordure, and therefore applied to the stole in its reduced form; and Georgius says, "Orarii vox inter Ecclesiastica ornamenta antiquior est, quam stolæ."‡

Upon the use and manner of wearing the Stole.—The Stole is worn by all clergy above the order of Sub-deacon. Formerly bishops and priests never quitted the Stole; but at present this custom is confined to the Roman Pontiff. Herbert, in his Life of St. Thomas of Canterbury, relates the fact, that the Stole was worn by him daily and constantly, in the sight of every body: as is recorded of many ancient prelates. St. Arnulf, Bishop of Tours, is related to have quelled the fury of a serpent, by laying the Stole which he carried round his neck, upon its head. In the Council of Mayence, under Leo III. A.D. 813, it is ordered, "That priests wear their Stoles *constantly* as a distinction of the sacerdotal order." We

* The Stole among the ancient Romans was the ordinary dress of women, as the toga was that of men. It was a vest covering the whole person, except the head; being a tunic with sleeves, reaching to the feet, of a purple colour, adorned with gold bands, and falling in many *folds*, as its etymology implies. When worn out of doors, the *palla*, a sort of cloak, was thrown over it. Hor. l. 1. Sat. 2. v. 99.—"Ad talos Stola demissa, et circumdata Pallâ." The Stole, however, though among the Romans it was thought effeminate for any but women to wear it, was among the Greeks and other nations the usual dress of men: and it was originally worn by men, even among the Romans.—*Hoffmanni Lexicon.*

In the plates of Bosio's Roma Sotterranea (as at p. 389, and many others,) the Stole is represented in its antient form, with the present stole as a stripe or orphrey. In these examples, the Stole is represented as worn by the early Christians of both sexes. It is worthy of remark, that where the Stole is worn by a man, it is generally thrown over the left shoulder, and this suggests the origin of the Greek manner of wearing the stole.

† With regard to the Orarium, there are three different opinions: I. That it signifies a *border*, and is therefore a just designation of the Stole in its ecclesiastical use, as a border of an originally larger vestment. II. That it is a piece of linen used to protect the Stole from becoming soiled, the right name of which is *sudarium*. III. That it was a richer sort of Stole, worn by bishops and clergy out of the church, as a mark of distinction.—*See Georgius, l. I. c.* 20. That the Stole was in some way distinct from the Orarium, appears from the Life of St. Livinus, bishop and martyr, to whom S. Augustine, Abp. of Canterbury, gave on the day of his ordination a purple chasuble beautified with gold and jewels; and *a Stole with an orarium*, enriched in the same manner. S. Augustine died A.D. 656.

‡ In the Council of Laodicea, A.D. 364, the wearing of the Stole is forbidden to lectors and sub-deacons. In this sense we may understand what Du Cange and others say, that the Stole is *properly* the distinction of the *deacon.*

learn from the life of St. Odo, Abbot, who died A.D. 942, that it was the custom at that time for persons newly ordained, to wear the Stole constantly for some time after their ordination. Martene says, that deacons wore it for a full year, and gives an account in the Life of St. Maur, Abbot, placing his deacon's Stole on the head of a sick man, whom he visited, as described in these verses:—

Plorat et exorat, veniam dum fletibus orat,
Deponendo *stolam*, quam *toto tempore* caram
Anni portabat, quam sic vehementer amabat,
Quod sublimatus, quod erat *Levita* creatus.

That the Orarium, or Stole, was the mark of the Diaconal order, as well as of the Sacerdotal, is no contradiction, as the deacon wears the Stole over the left shoulder only. At the present day, the priest wears the Stole crossed over the breast in the Mass; and the bishop, pendent on each side: but anciently this distinction did not exist. Bocquillot says, that priests and bishops formerly both wore the Stole hanging down, on each side; but that the Spanish bishops, by way of distinction, ordered the priests of their dioceses to cross the Stole over their breast. In other places, the priests continued to wear it like the bishops, till the last Reform of the Roman Missal. It should, however, be remarked, that in opening the tomb of Morard, Abbot of St. Germain, at Paris, in the tenth century, the Stole was found crossed, as well as the arms. The Stole is also shewn crossed in an ancient painting of a priest in Carlisle Cathedral, given in Plate VI. of this work. The Maronite priests, even when at Rome, do not cross their Stoles. The distinction, at the present day, of crossing the Stole, is only observed by priests in the Sacrifice of the Mass. In all other functions, they wear the Stole pendent on each side. When angels are represented in the works of artists of the fourteenth and fifteenth centuries, in albes and stoles, the Stole is always crossed over the breast.

Of the form, material, and ornament of the Stole. Stoles like other portions of the Sacred Vestments were made of the richest materials and even edged with pearls, and adorned with precious stones. Sometimes they were embroidered with a succession of images in tabernacle work. Every Stole should have three crosses embroidered on it. (See Plate II.). To admit of the crosses at the extremities being richly ornamented, the ends of the Stole may be slightly enlarged. The large, unmeaning, shovel-shaped ends, generally used in France and England, have not been introduced much above a century ago; they have never been used in Rome, and are not only extravagantly large, but most ugly in form.

Bocquillot. Traité Historique de la Liturgie Sacrée.—Tout le monde ne convient pas de ce que c'étoit que l'Etole, appellée ainsi du mot Latin, Stola, ou dispute de sa forme et de son usage ancien. Le sentiment qui me semble le mieux fondé, est que c'etoit autrefois une robe longue qui couvroit tout le corps, ouverte par devant, laquelle étoit bordée depuis le tour du col jusqu' au bas de passemens ou de broderie, ou de pourpre ou de quelque autre étoffe précieuse. Il est certain que le nom de Stola, Etole, se trouve en plusieurs endroits de l'ancien et du Nouveau Testament (Esther vi. 10. 11. S. Luke xv. 22. Rev. vi. 11.) et que par tout où il se trouve, il se prend pour un habit ou une robe. Il est aussi frequent dans les auteurs profanes dans le même sens. On peut donc assûrer que c'étoit dans les commencemens un nom generique pour toutes sortes de vêtemens. Dans le tems de Cicéron . . . . on voit qu'il appelle *toga* le vêtement des hommes, et *Stola* la robe des femmes, ... aujourd' hui il ne nous reste plus de l'ancienne etole que la bordure, et cette bordure ne laisse pas d'en retenir le nom, par ce que c'est ce que l'Etole avoit de plus précieux.—*liv.* I. *ch.* 7.

Sub-Deacon. The first of the Holy Orders, whose office in the church is to wash the altar cloths, and corporals; and to give the chalice and paten to the Deacon at the proper times, and generally to minister to the Deacon in the Mass; and to chant the Epistle.

Their proper habit is a tunic over a girded albe, with a maniple; as that of the deacon is a dalmatic over an albe, with maniple and stole. (See DALMATIC).

At a period long before St. Gregory, the Sub-deacons of the Roman Church officiated in plain albes without tunics (spoliati, nec tunicis induti): but one of the Popes had conferred on them the right of wearing the tunic. St. Gregory, however, restored the old custom, and ordered that they should serve, vested in the albe only. Over this albe they wore a chasuble, except during the times when they were exercising their peculiar functions. As late as the ix. century, Amalarius tells us, that the chasuble was common to all clerics. Since that custom ceased, the tunic over the albe has been the distinctive garb of the Sub-deacon. They wore indeed the tunic before, from very early times: and it was called variously, *tunica, roccus,* and *subtile.* There is a notable passage on the tunic of the Sub-deacon in the ii. Council of Braga, A.D. 563; wherein it is ordered, that, 'Whereas in some churches (of the Province of Braga) the deacons wear their stoles hidden beneath their tunics, *so that they appear to be in nothing different from the Sub-deacons,* they do, therefore, for the future wear the stole, as is proper, put on over their other vestments upon the shoulder.' From which it appears that the tunic was then worn by Sub-deacons. Of what material it was made, is gathered from a letter of St. Gregory to John of Syracuse: in which it occurs as a *linen* vestment, reaching to the ankles. But in the viii. and ix. centuries the name of *tunica* as belonging to the Sub-deacon rarely occurs, but in its place *roccus* and *subtile* are found. *Roccus,* according to Du Cange, is a word of German origin, signifying an upper vest. St. Ansegisus Abbot of Fontenelle gave, A.D. 820, to the church of his Monastery, 'one Sub-deacon's tunic' (*roccum*). In the treasury of the church of St. Riquier, A.D. 831, were kept 15 tunics of silk (*rocci*), and 11 of woollen cloth, 1 albe of silk, 2 of Persian silk, 1 pectoral tunic (*roccus pectoralis,* see below). Riculfus, Bishop of Elns, left to his church, A.D. 915, 'Four tunics (*roquos*), one of purple, with gold, one of silk with Greek work,* and the other two made in Greece.' Here we have the material and colour. As for the name, the Sub-deacon's tunic was also called *Subtile;* of which Du Cange gives many examples. Honorius of Autun, in the xii. century, says (in his Gemma Animæ, lib. II. c. 229), that Sub-deacons wear, in common with the order of clergy below them, 'the superhumeral,' that is the amice; 'the tunic reaching to the ankles,' that is the albe; 'the girdle, and the cappa (hood): and *beside these, two others,* viz. the tunic and maniple (*subtile, et sudarium*); the *subtile,* which is also called the short tunic, to shew they put on righteousness as a breast-plate, (from which it was called *roccus pectoralis,*) and the *sudarium,* for wiping the sacred vessels, and as a figure of penitence and tears. It is to be remarked, that the maniple of the Sub-deacon is made larger than others, because where the fanon is now used, formerly a napkin was worn.' Sicardus of Cremona, and Durandus, say much the same. After the xiii. century it was called *tunicella* usually.—*Georgius.*

Super-Altar. The consecrated Altar-stone.

Accounts of the Church of S. Mary Hill, London.—"For makyng the crosses on the sup altarys 4*d.*" —*Nichols, p.* 101.

These Super-altars were frequently composed of precious marbles edged with silver.

S. George's Chapel, Windsor.—Item, 6 Super-altaria, one of jasper, mounted in silver gilt, one of alabaster, and 4 of marble.

S. Paul's Cathedral, London.—A Super-altar of jasper, bordered with silver gilt, and dedicated in honour of the Blessed Virgin Mary and all Virgins.

York Minster.—"Item, one precious Altar-stone of jasper, adorned about the edges with silver and gold, enriched with precious stones, and artificially wrought. Item, an Altar-stone of red jasper, bordered with copper gilt. Item, 2 Altar-stones of red marble, adorned with silver, one of which stands on four silver feet, (query, legs or pillars?) and the other without feet."—*Dugdale's Monasticon.*

* '*Et alium pallium Græco.*'

With a very few exceptions, the Altar-stones were removed in the reign of King Edward the 6th,* and either broken, or used unbroken, as pavement. One of the most perfect now remaining, is in the ruins of the Abbey at Jervase or Jorevalle, in Yorkshire; it is situated in the north transept, and escaped destruction from having been buried in the rubbish. Every Altar-stone should have five crosses incised in it, one in the centre, and at each corner. A small cavity to hold relics is now worked in the stone, but this does not appear to have been the case with the antient Altar-stones. The size of Altar-stones varies considerably. Ten feet long and three feet wide, is about the size and proportion for a High Altar; and six feet long, by two feet six inches wide, for a side altar. By a council held at Salisbury, in 1233, the Altar-stones were ordered to be made sufficiently large. 'Superaltaria nimis stricta non habeant, super quæ periculose celebratur; sed competenter ampla.'

Superhumeral. The ephod is the usual translation of this word, in the Old Testament. (*Exodus* xxviii. 6. &c.) It is sometimes used as a name for an Archbishop's Pallium: and sometimes means an Amice. To this latter sense it may be well to confine our illustrations.

Udalric, Constitut. Cluniac. Lib. III. c. 13, 'Then he puts on his *Superhumeral, that is his amice.*' Expositio Offic. Divin. anon.: 'Then follows the Superhumeral, which must be of the purest linen.' Gillebertus, Lunicensis, *de usu Ecclesiastico*, says, that 'Ostiarii, exorcists, and acolyths, in their ministry, are vested with a Superhumeral, albe, and girdle, and yet are at liberty to marry.'

Georgius.—'Honorius of Autun informs us, that sub-deacons, like other clergy below them, wore the 'Superhumeral,' *that is the amice,*' &c.

Surplice. A long linen robe with large sleeves, used by all degrees of clergy under the Episcopal order, and in which Clerics on receiving the first Tonsure, are solemnly invested by the Bishop.

The Surplice, like the rochet and cotta, is a declension from the albe, which was the original linen vestment used by all who ministered at the altar. The word Surplice is derived from super and pellicia (vestis), a robe of fur, which was worn in England and other northern countries as a protection from cold; and the Surplice is in fact an *albe enlarged* both in the body and the sleeves, to enable it to be worn over this dress. It will be readily seen therefore, that there is but one true form for the Surplice, that which it had from the commencement, *long and ample*,† much resembling those figured in every plate of the Roman Pontifical; and which it has only lost within a comparatively short period, in consequence of its real use and intention being forgotten. The wings we see sometimes attached to modern Surplices are

* In the reign of Queen Mary, the altars were restored. The Churchwarden's accounts contain some interesting items, which illustrate the religious feelings of those times. "Brockdish Church, Norfolk. 1553. 1. *Queen Mary.* For two days making the altar, and the holy water stope. 1558. 1. *Elizabeth.* Paid for sinking the altar, 4*d.*; carrying out the altar, 5*d.*; for pulling down the rood loft, 1*s.* 6*d.* for digging the ground and levelling the low altar."—*Nichols's Illustrations of Antient Times, p.* 194.

† A Constitution of Benedict XII. A.D. 1339, concerning the form of Surplice to be worn by regular Canons, orders that the Surplices of Canons within the Choir and Closes of Cathedrals, and other conventual places, *be large and ample, according to the reasonable custom of each church, so as to reach in the length of the sleeves beyond the hand by four hand's-breadths, or thereabouts, and in the length of them lower than the middle of the shin, or thereabouts. And outside the churches, cloysters, and places aforesaid, everywhere, and in all fitting places under their cappas, cloaks, or mantles, they may use Surplices with sleeves a (Roman) foot in depth, or thereabouts, and which in length reach to the middle of the shin, or thereabouts. By this however we do not mean to discountenance the custom of some places, which have from antient prescription, or by special authority, the use of Surplices in the form of Rochets or Roman cottas (camisiarum Romanarum) provided, nevertheless, that Surplices of this kind are not shorter in length, and also have sleeves of such a length, that the arms can be covered with them as low as the knuckles. And by prescribing such forms of Surplices, we do not intend to forbid other longer and more commendable (honestiores) forms of Surplices and vestments.—Ap. Georgium, L.* II. *c.* 2. *p.* 335.

the sleeves rent open, and hanging uselessly from the back of the shoulder, as mere ugly excrescences: the bad and paltry taste of those who crimp and plait the folds of drapery into narrow divisions, is best paralleled by the scoring of the skin, practised among some uncivilised nations. The Rochet is also derived from the albe, and has so much connection with the Surplice that it may be described with propriety in this place. As the Surplice is an augmentation of the albe, so the Rochet is a *diminution* of the same, for the sake of convenience; being shorter, and either with tighter sleeves, or without sleeves. It is well known that the clergy and bishops were required formerly by the decrees of Synods, to wear their albes constantly; hence the rochets, which were merely reduced albes, were introduced from reasons of commodity as above mentioned. They were also worn by cantors and canons; also by choir children. Rochets are continually mentioned in old English inventories, with Surplices and albes. "Item, 8 surplyces for the quere. Item, 3 rochets for children. Item, 3 albys for children, with parells."—*Inventory of S. Mary Hill, London.*

Belonging to the Church of S. Faith in Old S. Paul's Cathedral.—"Item, duo Rocheta, et quatuor Super-pellicia."—*Dugdale's Hist. of St. Paul's.*

The Rochets now worn by bishops, are made so short that they are not only devoid of grace and dignity, but bear no resemblance to the albe, of which they are the type. In all antient portraits of Catholic bishops, the Rochet is represented as reaching below the knees and ornamented merely round the edge.*

Georgius in Superpellicei originem.—The surplice received its present name probably in the xi. century; but the vestment itself is much more ancient. I. The vestment we now call *surplice, cotta,* or *rochet,* deserves a special consideration. II. The earliest names of the surplice are *linea, alba,* and *alba tunica.* Baronius thinks that when it is recorded of S. Cyprian, at his martyrdom, that he stood in his linen garment (*stetit in lineâ*), this was his rochet. Ruinart and Baluzius think it was *not* his episcopal vestment. III. In the first Roman Ordos there is the common albe or camisia mentioned, as well as the sacred linea, alba, or camisia. And this vestment, with which priests, deacons, sub-deacons, acolyths, and cantors were clad, was confined with a girdle. Thomasius says well: 'The dress of these cantors was the same as that of other clerks serving in church Functions, viz. a linen albe, down to the ankles, and a chasuble. Perhaps the children who sang did not use chasubles, but only white linen tunics, girded. IV. In the vi. century, the vestment used by deacons, sub-deacons, and lectors, assisting at the Holy Sacrifice, was called *alba,* as in the Council of Narbonne held A.D. 589. V. At the end of the viii. century, and the beginning of the ix. we have the linen vestment called *camisia* by Amalarius, and said to be worn by cantors, and to be made *ex lino,* not ex bysso. VI. A.D. 889, Riculfus, bishop of Soissons, made a constitution, 'that priests should not celebrate in the same albe (albâ,) which they ordinarily wore. Regino, about A.D. 900, *De Ecclesiasticis Disciplinis,* says that the Bishop among his articles of enquiry should examine 'whether the priest presumes to sing Mass without an Albe, or with that which he wears in daily common use.' VII. Baluzius in his notes on Regino, thinks that this albe was the common out-door dress of ecclesiastics in the ix. century. But the IV. and V. Roman Ordos speak of *two* linen vestments to be put on for Divine Service, equal in length, but the one called *camisia,* for common use; the other, *alba tunica.* VIII. It is certain, that in the x. century, these *two* linen tunics were worn. A.D. 967, in the reign of Edgar, the xxxiii. Canon of an English Synod, (ap. Spelmann.) ordains: 'That every priest celebrating Mass, have on a body-vest, as it is called, and a tunic *(subumlam,)* beneath his albe, and all the Mass vestments of their proper material and make.' Subumla is a Saxon word, meaning a linen tunic or rochet. IX. This garment was still called *linea* at the close of the x. century. Of Herbert, consecrated Archbishop of Cologne, A.D. 998, we read 'Ipse indutus

* The learned Cardinal Thomasius, remarking on an illustration in a MS. Preparation for Pontifical High Mass, in which seven clerics are represented in Surplices without pleats, and reaching nearly to the ankles, observes, that such Surplices are of the old canonical form, and speaks of a figure of Innocent III. in a rochet reaching *nearly to the feet (propemodum talari) without pleats or border.*

lineâ, discalceatusque,' as he entered his metropolitan city for the first time, barefoot, according to the custom. X. It was in the xi. century, that the name surplice* (*superpelliceum*, or *vestis superpellicia*) began to be used. The first instance we read of is the *linea superpellicialis* of John, Archbishop of Rouen, A.D. 1076. XI. Its name is supposed to be derived from the circumstance of canons wearing furred robes in choir to defend themselves from cold, and putting the linen tunic over these. This would be especially the case in the north, and accordingly we find the word frequently in old English monuments. In the laws of King Edward the Confessor, A.D. 1060, we read of a funeral 'procession, with the priest vested in albe, maniple, and stole, and clerks *in surplices*, with holy water.' The regulations of St. Gilbert for the Monastery of Sempringham, put forth under Eugenius III. prescribe, that 'for the ministers of the altar, surplices with hoods be made,' &c. In the beginning of the xii. century this vestment still retained the name of *tunica talaris*, and *alba*, and with the girdle and *superhumerale*, a sort of hood, was the dress of lower degrees of clergy, viz. acolyths, exorcists, lectors, and ostiarii. See Honorius of Autun, *Gemma animæ*, *l.* I. *c.* 226. XII. In the xii. century the surplice was worn as a constant dress by regular canons, and the canons of some other churches. Stephen of Tournay, writing to Cardinal Albino, has these words: 'I send you as the chief mark of this habit, a Surplice new, white, and reaching to the ankles, an emblem of newness of life, the whiteness of purity, and perseverance to the end.' The Præmonstratensians were singular in wearing the surplice only in the church, the other regular Canons never quitting it ordinarily: see their Rule, by Adam, a monk of the Order, towards the end of the xii. century. XIII. Many decrees of Councils in the xiii. century, insist on the wearing of the surplice by Bishops, at home and elsewhere, and regular Canons likewise. Among these is the iv. Council of Lateran, held A.D. 1215. The Council of Cologne, A.D. 1260, orders that 'priests, about to celebrate Mass, shall not be without a surplice† (*vestis camisialis*,) under their albe. In the canons of the church of Liége, A.D. 1287, it is ordered 'that priests wear, under their albes, either surplices, or the linen tunic which is commonly called *Saroth* or *Rochet*.' Here the linen tunic is distinguished from the surplice, which in the century before was identified with it: the difference in this case being that the rochet was without sleeves, as the context shews. XIV. This leads us to mention the *cotta*, which in times previous to the xiii. century mostly occurs as a lay garment, forbidden to clerics. In a Constitution of Nicolas III. A.D. 1278, however, the surplice and *cotta without a hood*, seem synonymous. XV. In the same Constitution the word *succa* occurs, which is explained in a MS. Roman Ordo, *cum succis sive camisiis albis*. The succa seems to be the same as a rochet. XVI. The difference between rochet and surplice, is that the rochet has closer‡ sleeves, and sometimes no sleeves. Among the Constitutions of Robert Winchelsea, Archbishop of Canterbury, A.D. 1295—1313, is the following: 'We will and ordain that the parochial clergy be bound to have the under-mentioned, viz. a legendal, &c. . . . a chalice, a principal vestment with a chasuble' (i. e. 'a complete vestment' or chasuble with amice, albe, stole, and maniple,) a dalmatic, tunicle, and a choral cope with all its appendages, a frontal for the High Altar, with 3 altar-cloths, 3 *surplices*, 1 *rochet*,' &c. XVII. In the beginning of the xiv. century, the word rochet had scarcely began to be used among the Romans, being Cisalpine, and German or Saxon in its origin, and the terms *alba Romana* or *camisia Romana* being used in Italy to denote the same thing. XVIII. The Pope, to this day, always wears the rochet, which was worn by all bishops till lately. XIX. The form of the surplice in the xiv. century was large and ample, and reaching nearly to the ankles, as the Constitution of Benedict XII. given before, in a note, tends to shew. A

* It is a curious fact, that the only ecclesiastical vestment which has been practically retained by the Anglican church, and the antiquity of which is loudly vaunted, is not in its present form, primitive, but a comparatively late declension from the original girded albe, as shewn above.

† This can hardly mean surplice, but rather an under garment of some sort.

‡ The present Anglican bishop's rochet presents a striking departure from ecclesiastical tradition in this respect.

diploma of John XXII. A.D. 1333, concerning the dress of Canons, directs that their surplices be made uniformly, and *with long sleeves*, especially by day. XX. In the XV. century, we find the form of the surplice had begun to be altered. Some bishops wore longer, some shorter rochets, insomuch that the Council of Sens, A.D. 1429, orders 'that they use rochets, not remarkable either for excessive length or shortness.' The Council of Basle, A.D. 1435, ordains, that 'those about to say the Canonical Hours, go into church with a tunic reaching to the ankles (cassock,) and clean surplices reaching in length below the middle of the shin,' &c.* At the end of the XV. century the surplice, according to the custom of the Roman church, was worn reaching to the middle of the shin, *ad medias tibias*. The rochet in which Boniface VIII. was buried, (and which was over a white tunic or albe,) reached in length down to the ankles (*ad talos usque longum fuit.*) The provincial Council of Milan, held by S. Charles, A.D. 1567, orders, 'that the surplice be made with wide sleeves, not with narrow ones like a rochet.' At the Council of Aix, A.D. 1587, surplices *without sleeves* are prohibited, as not deserving the name of surplices. The form of surplice, then, during the XVI. century, was with long sleeves, and '*ductum infra genua fere ad media crura.*' (Ascanius Tamburinus de jure Abbatum.) XXI. XXII. André de Saussay has written much on the surplice, but errs in saying, that the wearing of the surplice began only 600 years ago in the Church, because, though the name began in the XI. century, the linen tunic was in use long before.

Tabernacle. This word had a variety of significations: 1. a Repository in which the Blessed Sacrament might be reserved. 2. a Reliquary. 3. a Triptych with sacred imagery. 4. a Niche or hovel, for an Image.

Of Tabernacles for the reservation of the Blessed Sacrament, there were various kinds. 1st. Those in the form of doves suspended over the altar (see DOVES). 2dly. In the shape of small towers made of precious metals, and sometimes enriched with jewels. S. Remigius, Archbishop of Rheims, ordered by his Will, that his successor should cause a Tabernacle or vase of gold, *in the form of a tower*, to be made from a golden vessel weighing 10 marks. Fortunatus, Bishop of Poictiers, commended S. Felix, Archbishop of Bourges, who assisted at the fourth Council of Paris in 573, for having made a tower of gold exceedingly precious to contain the Sacred Body of our Lord. (See Father Thiers Sur les Autels, p. 197.) 3dly. Suspended Tabernacles in the form of pyxes, described under DOVE. 4thly. Tabernacles in the wall like ambries. Many of the ambries we see in old churches were used for this purpose, and were secured with strong doors, covered with wrought iron scrolls. Three very perfect examples of this kind of Tabernacle remain on the continent. One in the chapel attached to S. John's Hospital, Bruges, in the form of a rich stone sepulchre, with perforated brass doors, and provided with metal branches for tapers; it is situated on the gospel side of the choir, and is still used for the reservation of the Holy Eucharist. Another is on the north side of S. Sebald's church at Nuremberg, and was executed in the early part of the fourteenth century. The Tabernacle or receptacle is about 2 feet 6 inches wide, by 3 feet 6 inches high, and closed by an oak door, covered with scroll hinges and wrought ornamental iron work. The lock is also of most elaborate design, and in the centre of the upper part of the door is a small perforated wicket for the admission of air, protected by iron fret work. Immediately over the door is an image of our Lord Crucified, with the Holy Trinity under a rich canopy, and on either side are two other canopies, with images of our Blessed Lady and S. John. Immediately over the centre canopy is an image of our Lord in Majesty, seated on a rainbow, with two images in adoration, and surmounted by a rich and lofty canopy. On either side of the door are other niches and canopies, with images of SS. Peter and Paul, angels bearing lights, and emblems of the Passion, with some kneeling images in secular habits, probably of

* "Horas canonicas dicturi, cum tunicâ talari ac superpelliciis mundis ultra medias tibias longis, vel cappis juxta temporum ac regionum diversitatem, ecclesias ingrediantur, non caputia, sed almutias, et birreta tenentes in capite."—*Concil. Basil. Sess. XXI.*

those persons at whose cost the Tabernacle was built. Immediately under the door is a row of small canopies over a bas-relief of the Entombment of our Lord. The whole is elevated on three grees or steps, above the pavement of the church. This Tabernacle is no longer used for the reservation of the Holy Eucharist, as the church is occupied by the Lutherans; but this, as well as all the other ornaments ofth is glorious church, are in a most perfect state of preservation. The third is in the church of Heilbronn: remarkable for being completely cut through the wall, and opening into the North chapel, with double doors, and surmounted on each side by a most elaborate and lofty canopy. 5thly. High detached Tabernacles of stone, standing on the gospel side of the choir. Of these there are many fine examples remaining in Germany and Flanders. 1. In the church of S. Lawrence, Nuremberg, a Tabernacle upwards of 60 feet high, the lower part encompassed with a stone gallery ascended by steps, with large candlesticks for tapers, affixed to the front. The Tabernacle itself has three perforated panels of brass gilt, with emblems of the Blessed Sacrament, the centre one forming the door; above this, the canopy is composed of a multitude of niches, pinnacles, images, and subjects from the Life of our Blessed Lord, executed with wonderful skill by Adam Kraft, the celebrated sculptor of Nuremberg. 2. A Tabernacle in the great church of Ulm, of nearly the same form, and probably executed by the same artist. Neither of these Tabernacles are now used, the churches being occupied by the Lutherans. 3. A high standing Tabernacle in the outer Sacristy of Cologne Cathedral, executed in the fourteenth century, and of most beautiful design. There are others of the same description at Bamberg, and several churches in the vicinity of Nuremberg; and doubtless in many places not known to the writer. 4. The Tabernacle at Louvain is exceedingly rich, and quite detached, standing in the centre of an arch on the gospel side of the choir; the canopy is composed of a great number of niches elaborately carved with many images. The doors of the Tabernacle are of brass, and the whole stands on a base surrounded with standards for lights. This splendid monument of piety and devotion is still used for the reservation of the most Holy Sacrament, but how long the innovating spirit of modern times will allow it to remain for its sacred purpose, is most uncertain. Already, and within *a short period*, the Sedilia, the High Altar, and the Altars of the Rood Screen, have been demolished to make way for Italian monstrosities; and how soon this glorious Tabernacle may be replaced by some huge gilt box in the centre of the altar, it is impossible to divine.* 5. At the church of Léau, already mentioned in this work, is a Tabernacle of alabaster, standing in the north transept, of a late and debased style, but designed after the antient tradition, with a very lofty canopy full of sacred imagery. Round the base is a rich brass railing, with bowls and prickets for tapers. 6. On the north side of the choir of that masterpiece of Christian art, the Cathedral of Cologne, stood a Tabernacle of 60 feet in height, coeval with the completion of the choir itself, and designed with all the richness and beauty that characterises the style of that fine period; *but this unrivalled monument of antient skill, together with the three canopied Sedilia on the Epistle side, were demolished about sixty years ago by order of some Canons of the Cathedral, utterly insensible to either antiquity or art, to make room for an iron railing on one side, and three arm chairs on the other!!!* 6thly. Pyxes to contain the Holy Eucharist were sometimes called Tabernacles. S. George's Chapel, Windsor.—"Item, a Tabernacle of silver gilt, with a beryl in the midst, to hold the Body of our Lord, standing on a foot of silver gilt."—*Dugdale's Monasticon.*

The second meaning of the word Tabernacle, is that of a Reliquary.

Lincoln Cathedral.—"Item, a Tabernacle with two leaves all of wood, containing a Relic of S. Thomas of Cantilupe, sometime Bishop of Hereford."—*Dugdale's Monasticon.*

The third meaning of Tabernacle is that of Triptych, or rich case, containing sacred imagery.

Lincoln Cathedral.—Imprimis, one Tabernacle of ivory with two leaves, gemmels, and lock of silver, containing the Coronation of our Lady. Item, a Tabernacle of ivory standing upon four feet, with two

* It will scarcely be believed, that the demolition of this Tabernacle has been proposed, *on account of its not being placed in the centre of the absis!!!*

leaves, with one image of our Lady in the middle, and the Salutation of our Lady in one leaf, and the Nativity of our Lady in the other. Item, one Tabernacle of wood with two leaves, with an image of our Lady, another of the Crucifixion, Mary and John.

St. George's Chapel, Windsor.—" Item, one fair Tabernacle, with four columns of beryl, disposed cross wise, in which is an image of Daniel with two lions; with an image of an Angel on one side, and that of a Prophet on the other; and in the top, an image of the Blessed Virgin, with our Lord in her arms; standing on a pedestal silver and gilt, adorned with jewels and green enamels. Item, one fair Tabernacle standing on four lions, containing the image of S. George killing the Dragon, and within, the Birth of our Lord, with the image of S. Joseph, with two enamelled leaves, and the image of S. John the Baptist in the same Tabernacle, and above, the image of the Holy Trinity with two Angels, and in the summit, the Crucifixion with two images silver and gilt; the whole adorned with many jewels."—*Dugdale's Monasticon.*

The fourth meaning of Tabernacle is that of a rich Canopy or niche.

" I bequeath to the image of our Lady in the north ele, a *tabernakyll*, to be made like unto the *tabernakyl* of Seynt John Baptist, on the south side.—Will of T. W. Ryoche."—*Nichols's Illustrations, p.* 187.

Table or **Tablet.** Tables, signifying folding leaves of metal, ivory, or wood, either of a Diptych or Triptych form, which were used by the Church for various purposes.

The most antient were those of ivory mounted in gold and silver. These are mentioned in the Will of S. Everard, who bequeathed to his eldest son, out of his chapel ornaments, Tablets of ivory adorned with gold; and to his second son, Berengarius, he leaves Tablets adorned with gold and silver *for singing from.*—(See *Georgius, Tom.* I. cxxvi.)

Tables with Relics are also mentioned. S. George's Chapel, Windsor.—" Item, a Table standing always on the High Altar, with two leaves silver and gilt, having the Crucifixion and inscriptions in tracery work on one side, and many Relics on the other, with a wooden back.

Also Tables with imagery. S. George's Chapel, Windsor.—" Item, a Table of wood standing on the small altar in the north aisle near the High Altar, with plates and images of copper gilt, containing the Passion of S. George."—*Dugdale's Monasticon.*

S. Mary Hill, London.—" Item, a gylt Table of the Trynete for to set on the High Aulter."—*Nichols's Illustrations of Antient Times, p.* 115.

Tassels. Tassels are used for the ties of dalmatics and tunics, sometimes for the ends of stoles and maniples; the hanging part of canopies, &c.

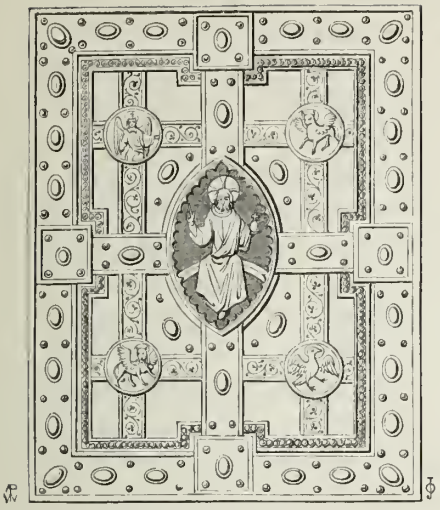
Tawney. A brown colour, formerly used for vestments. (See Black.)

Text. The Holy Gospels, together or separate, were antiently called Texts.

These were not only frequently written in letters of gold on purple leaves, but they were covered with plates of gold and silver, richly embossed with sacred imagery, and set with jewels and enamelled bosses, among which the symbols of the Evangelists themselves were most conspicuous. They were reserved in small shrines, call Capsæ Evangeliorum, and deposited in the Sacrarium.

BOOKS OF THE HOLY GOSPELS.

Georgius.—There was, among the early Christians, the same reverence for the sacred Liturgical Books, as for the vessels wherein the Holy Mysteries were celebrated. As an example may be taken the Book of the Holy Gospels, from which the Gospel in the Mass was read or sung by the deacon. These Books of the Holy Gospels were frequently written in letters of gold or silver, and overlaid with plates finely



wrought and adorned with jewels; and were enclosed in shrines, enriched with gold and silver, and precious stones. Anastasius relates that Justin the Emperor sent to Rome, in the Pontificate of S. Hormisdas, 'many presents, of gold or of silver:—the Gospels with plates of gold and precious stones, weighing xv. pounds.'

Written in Letters of Gold.—The same Anastasius relates that the Emperor Constans, A.D. 657, 'sent to the Blessed Apostle Peter the Gospels in gold (*aurea*) set all round with white jewels' (crystals and beryls) 'of extraordinary size.' Gregory III. A.D. 731, 'had the Gospels transcribed in gold, and adorned with jewels, weighing xv. pounds.'* Charlemagne, A.D. 800, when he was crowned Emperor by Leo III., offered among other gifts to the Lateran Basilica, 'a Book of the Gospels of the most pure gold, enriched with jewels.' The above Leo III. 'caused to be made for the Church of S. Peter, his patron, the Gospels in gold, with green and purple gems of wondrous beauty set all round, weighing xvii. pounds iv. ounces.' About this time, we find among the treasures of the Monastery of Centule, 'A copy of the Gospels, written in gold, with plates of silver, and marvellously adorned with gold and precious stones.' Wido, Abbot of the Monastery of Fontenelle, who died A.D. 787, 'left at the disposal of the Church *a shrine of the Gospels*, which he had ordered to be made, ornamented with gold, silver, and jewels.' Also 'three cushions of silk, to be placed under the Gospels.' St. Ansegisus, Abbot of Fontenelle, offered, A.D. 831, a copy of the Holy Gospels, to the Church of his Monastery. The words in his life are: 'He ordered to write the four Gospels in gold, *on purpled vellum*, in the Roman character: of these he completed Matthew, John, and Luke, but death interrupting, he left the other one unfinished, to wit, the Gospel of St. Mark.' There are many very early examples of the vellum being dyed purple for these MSS. S. Jerome, in his Epistle to Eustochius, informs us of this practice, where he says: 'The parchments are stained with purple, the liquid gold runs into letters (aurum liquescit in literas); the volumes are bound with jewels.' The sacred books of the Septuagint, also, were written on the finest vellum, and in letters of gold. S. Ephrem relates that monks were wont to devote their time to staining vellum with this purple colour (Paræn. XLVII.) Parchments so dyed are called '*membranæ purpureæ, et chartæ coccineæ*, or *croceæ*.' In the Life of St. Wilfrid, Archbishop of York, A.D. 669—709, by a cotemporary, we read: 'Our holy bishop added also to the glory of the House of God a marvel unheard of before, in our days: for he ordered that the four Gospels should be written in the most pure gold, on purple coloured vellum, for the welfare of his soul; and also gave orders to the jewellers to frame a binding for those Books, which should be made all of most pure gold, and gems of rarest price.' But the Gospels being written in a very large character, it was usual, for convenience, to bind up only one, or two, or three of them in one volume. When all four were contained, the book was called '*Evangelium plenarium*,' or 'Evangeliarium' and 'Evangelisterium;' which sometimes, however, signified a book, containing only the portions of the Gospel which are read in the Mass.

With what covers bound.—The Book of the Gospels, like all other Liturgical books, was often bound in covers of carved ivory. A fine example is to be seen in the Vatican Library of a MS. (marked N°. L.), containing the Gospels of SS. Luke and John in golden letters, each enclosed in a square, upon purple vellum, lined with blue lines. It is covered on one side with a leaf of ivory, artificially wrought with carved work, on which is seen a figure, in a toga, holding in the left hand a book, and with the right in an attitude of Benediction, between two youths on either side, who hold in one hand a spear, and in the other a book. Above is seen a cross of

* 'Fecit Evangelia *aurea* cum gemmis pens. lib. xv.'

ivory in a circle, the rim of which the two youths support. In the bottom part is seen carved, the Blessed Virgin, with the child Jesus in her arms, to whom three men are offering gifts. On the other side, the Book is covered with a plate of silver gilt, in the midst of which an image of the Crucified is fixed with nails, with this inscription: + ASPICE PENDENTEM: CRUCIFIGAS IN CRUCE MENTEM. In the angles of the cover are the symbols of the four Evangelists. The MS. is supposed to be of the time of Charlemagne. Inside is an inscription stating, that it was repaired (*renovatus ac ligatus*), A.D. 1079. The Emperor Charlemagne gave to the Monastery of Anianæ, a Book of the four Gospels, called a Text, the backs of which are wrought with exquisite beauty, so that one has a golden circle of amber set therein, the other is enriched with exquisitely wrought carving in ivory. The which Book the master and tutor of the aforesaid king, Alcuin, also called Albin, a man perfectly skilled in all polite learning, had written with his own hand.' A.D. 855. Lothaire, King of France, having embraced the religious life in the Monastery of Pruym, offered to that church, among other gifts, 'A Book of the Gospels in ivory covers, inlaid with gold, and set with crystal and jewels.' This MS. Martene saw, A.D. 1718. Arnulphus, King of Germany, A.D. 892, gave to the Monastery of S. Emerammi, Books containing the whole Gospels (Evangeliorum libri plenarii) covered with gold and jewels, written, illuminated (scripti, picti), and adorned in every way; one of which is square (cubitalis), and so heavy, that you would not easily find its equal.' Riculfus, Bishop of Elns, left to his Church, A.D, 915, 'one Text of the Gospels.' Many other examples are cited. In the beginning of the xii. century, Rupert, Bishop of Tuy writes thus:—'Books of the Holy Gospels are deservedly adorned with gold and silver, and precious stones, for in them shines the gold of heavenly wisdom, and the eloquence of truth has the brightness of silver, and as precious stones is the effulgence of the miracles, which the Hands of Christ have wrought.' We have seen the reverence of our forefathers in the Faith, for the Text of the Holy Gospels, in the letters of gold, and the rich covers wherewith they adorned these books. We come, now, lastly to consider—

THE SHRINES IN WHICH THE GOSPELS WERE ANCIENTLY KEPT.—These were called *capsæ*, and *camisiæ*. It is recorded of Childebert I. King of France, early in the vi. century, that he carried off from Spain '20 Shrines, containing Books of the Gospels, wrought of the purest gold and jewels.' A clearer account is found in the Chronicle of Centule, concerning the treasury of St. Riquier, wherein was kept 'a copy of the Gospels, written in gold, with a silver Shrine, made with jewels and precious stones. Also two other shrines of the Gospels, encircled with gold and silver, with the addition of a roof (faldone) of silver to complete them.' Riculphus, Bishop of Elns, A.D. 915, left to his church 'Four Shrines (camisiæ) for the Text, and the Missal; one purple with gold.' The Book of the Gospels is called sometimes in old monuments, 'Textevangelium;' but more often simply 'Textus.' There were added generally to the Text of the Gospels, either at the beginning or the end, the first and last words of each Gospel of the Missal, throughout the year, with some such introduction as: *Incipit Capitulare Evangeliorum anni circuli.* (Ex Codice Vaticano supra laudato.)

Among the most beautiful examples of antient Texts, which have escaped destruction, we may mention that in the treasury of Aix-la-Chapelle, covered with plates of silver gilt, and richly enamelled; the leaves are purple, with the four Gospels written on them in letters of gold. Two Texts, covered with plates of silver, parcel gilt, and adorned with stones, in the sacristy of Mayence Cathedral. One in the Musée of Charles the Tenth, at Paris, with an ivory tablet, artificially wrought, bordered with silver and gilt plates, set with stones, and beyond this a border of crimson velvet, with silver gilt corners. The late Dr. Butler, of Litchfield, possessed a beautiful Text of the twelth century, covered with silver plates, set with stones, and in one of the covers, a cavity, containing relics. Gerbert, in his work De Liturgia Alemannica, has figured, in Plate 1. a precious cover to a Text, embossed with the four Evangelists, the Majesty, the Apostles, images of angels, and rich foliage. Two images of deacons on the south porch of the Cathedral at Chartres, are represented as holding books of the Holy Gospels, with exceeding rich covers, set with stones. These are figured in Willemin's Monuments Inédits, and one of the covers, large size, in the 1st vol. of Shaw's Dresses and Decorations.

From the inventory of St. Paul's Cathedral.—"A Text of the Gospels in great letters, adorned with silver outside, with a Cross and images of SS. Mary and John at the sides, of embossed work, on the upper cover; and with a Majesty, and the four Evangelists engraved, and gilt, on the under cover. A Text of Henry Northampton in great letter, adorned outside with plates of silver gilt, with the Crucifix and lateral images of embossed work on the upper side; and with an Image of the Majesty enamelled black (nigellata) on the under side. A Text of the same Henry, in fine letters, adorned outside with plates of silver gilt, with the Crucifixion on the upper side, and the Majesty enamelled in black on the under side. A Text of the same Henry, with Epistles, adorned with plates of silver gilt outside, with the Crucifix on the upper side, and the Majesty on the lower in flat work. A Text called Trenchbarbe, of antient letter, adorned inside with images, representing the Mysteries of the Gospels, and covered outside with plates of silver gilt, with the Crucifix, Mary and John, in embossed work, and on the under side inscribed *Implementum de Sandone.* A Text written in antient letters, adorned only on the upper side with plates of silver gilt, and the crucifix, Mary and John, in embossed work. A Text with the Majesty and silver plates on one side, and wood on the other, containing Officialia Episcopi ad Consistorium. A Text of the Holy Gospel according to S. Matthew only, adorned on the upper side with plates of silver, and the Ascension of our Lord, with images of the Blessed Virgin and the Apostles looking upwards, in enamelled work. A Text of the Holy Gospel according to S. Luke, written in fair letters, ornamented only on the upper side, with plates of silver gilt, with images of the Majesty and four angels, in enamelled work. A Text of the Holy Gospels according to S. Mark and S. John, written in fair letters, adorned on the upper side with plates of silver gilt, with the Majesty and four angels in raised silver work. A Text of the four Gospels, written in fair letters, adorned on both sides with plates of silver gilt, the Crucifixion on the upper side in embossed work, and the Majesty enamelled on the under side."—*Dugdale's History of S. Paul's.*

From the inventory of Lincoln Cathedral.—"Imprimis. A Text after Matthew, covered with a plate silver and gilt, having an image of the Majesty with the four Evangelists, and four angels about the said image, having at every corner an image of a man with divers stones. Item, a Text after John, covered with a plate silver and gilt, with an image of the Crucifix, Mary and John, having twenty-two stones of divers colours, &c. Item, a Text after Matthew, covered with plate of silver, having a Crucifix, Mary and John, gilt, and two angels, &c. Item, a Text after Mark, covered with plate of silver, having a Crucifix, with Mary and John, with two images, gilt. Item, three Texts for Lent, and the Passion, one of which beginneth in the second leaf, as *Autem:* another in the second leaf, *Hos autem*, and the third covered with a linen cloth with a red rose, beginning in the second leaf, *In quo vox.*"—*Dugdale's Monasticon.*

Texts of the Holy Gospels formerly belonging to Canterbury Cathedral.—"Textus magnus auro coopertus, et gemmis ornatus, cum Majestate in medio, et 4 Evangelistis in 4 angulis. Item, Textus auro coopertus, et gemmis ornatus, cum Majestate in medio, et 4 angelis eburneis. Item, Textus in medio, auro coopertus et gemmis ornatus, cum Majestate eburnea in medio, et 4 Evangelistis argenteis et deauratis in 4 angulis. Item, Textus in medio, auro coopertus, cum Crucifixo argenteo et deaurato, et 2 imaginibus a dextris et a sinistris. Item, Textus in medio, auro coopertus, et Majestate et 2 angelis, et angelo et Maria argenteo et deaurato. Item, Textus in medio auro coopertus, cum Majestate et 2 angelis, et angelo et Maria argenteo et deaurato stantibus in tabernaculis, cum 4 platis auri oblongis et 4 platis auri rotundis in circumferentiâ. Item, Textus sine libro in medio auro coopertus, et gemmis ornatus, cum Crucifixo eburneo, et Mariâ et Johanne eburneo, et auro fibulatus. Item, Textus magnus qui dicitur Domus Dei, argenteus, coopertus et gemmis ornatus, cum Crucifixo, Mariâ et Johanne eburneo, et alba camæo sub pede Crucifixi, cum 4 Evangelistis in 4 angulis. Item, Textus Edmundi Comitis Cornubiæ, argento deaurato, coopertus, et gemmis ornatus, cum Crucifixo Mariâ et Johanne argento et deaurato. Item, Textus argenteus de auro coopertus, cum Majestate in medio tenente crucem in manu. Item, Textus argenteus, deauratus, coopertus, cum Crucifixo, Mariâ et Johanne lunâ et

stellis argenteis deauratus. Item, 2 Textus minores ejusdem operis argentei, deaurati, cooperti et gemmis ornati; unde unus cum Majestate in medio, et 4 Evangelistis in 4 angulis, et alius cum imagine argentea et deaurata stante in medio, et 4 capitibus argenteis in 4 angulis. Item, Textus magnus argento non deauratus; coopertus, gemmis ornatus, cum Majestate in medio, et 4 Evangelistis, cum 4 angelis in 4 angulis argenteis et deauratis. Item, Textus cum psalterio Sancti Thomæ deauratus, coopertus, gemmis ornatus in circumferentia, cum Majestate eburnea tenente librum in medio, et 4 Evangelistis sculptis. Item, Textus argento deauratus coopertus cum Crucifixo Maria et Johanne protractis. Item, Textus parvus argenteus, non deauratus coopertus, cum crucifixo Maria et Johanne protractis. Item, Textus cupro deauratus, coopertus, gemmis ornatus, cum Majestate stante tenente lanceam cum vexillo in dextra manu. Item, Textus cupro deauratus, coopertus, cum Majestate in medio, et 3 imaginibus in tabernaculis, et 2 angelis argenteis et deauratis, et 4 Evangelistis in 4 angulis de cupro deauratis. Item, Lapis onychinus quadratus, argento deaurato et gemmis ornatus, cum saphiro et 4 margaritis in medio. Item, Lapis jaspidis quadratus Edmundi Comitis Cornubiæ, argento deaurato sine gemmis ornatus. Item, Textus lingneus sine libro argento deauratus, coopertus et gemmis ornatus cum Annunciatione, Oblatione in templo, et aliis imaginibus de Nativitate Christi argenteis et deauratis. Item, Angelus longus eburneus, in ligno coopertus de cupro. Item, Textus lingneus sine libro coopertus, argento deauratus, cum martyrio Sancti Thomæ. Item, Textus ligneus coopertus cupro deaurato, cum Majestate, et 4 angelis et 4 Evangelistis."—*Dart's History of Canterbury Cathedral.*

Thrones. See ANGEL.

Thurible. A vessel suspended by chains, held in the hand for burning incense, and used at Mass, Vespers, Benedictions, Consecrations, Processions, and other solemn Offices of the Church.

THURIBLE

Georgius.—Thuribles are often mentioned in the sacred Scriptures as used under the Old Law in the Temple of Solomon, and the Church has adopted them in the celebration of the Sacred Rites from a very early period. They occur in Ecclesiastical writers under the names of *thymiaterium*, *thuricremium*, *incensorium*, *fumigatorium*. *Incensorium* is also sometimes used of the Incense-ship, which is generally called *acerra*. They consisted, in large churches, frequently of silver and gold. Constantine the Great offered to the church of St. John Lateran, 'ii. Thuribles of most pure gold, weighing xxx. pounds.' The same Emperor gave to the Baptistery of the Lateran, 'a Thurible of most pure gold, weighing x. pounds, set round with green and purple jewels, 42 in number.' St. Sixtus III. gave to the Liberian Basilica, a silver Thurible, weighing v. pounds. Pope Sergius, A.D. 690, caused to be made 'a large golden censer, with pillars and cover, which he suspended before the image of St. Peter, in which the fragrance of incense is offered abundantly to God, during Mass on

principal Feasts.' Charlemagne, c. A.D. 785, gave to the Monastery of Charroux, 'three golden crosses, and seven golden Thuribles.' About the same time, in the Treasury of the Monastery of St. Trudo were 'seven silver Thuribles, and two silver ships to carry incense.' And in the Treasure of Mayence, according to the Chronicle of Bishop Conrad, were 'ten silver gilt Thuribles, and one of gold, weighing three pounds; and eleven ships, one of which was formed of a single onyx, made like a dragon, with the hollow in the back, round which was a rim of silver, inscribed with Greek letters. In the forehead of the dragon was a large topaz, and two carbuncles for the eyes.' Riculfus, bishop of Elns, left to his church, A.D. 915, two censers, with silver chains.' In the Monastery of Centule there were A.D. 830, 'four silver censers, adorned with gold.'—See *Evagrius, Hist. Eccles. L.* IV. *c.* 7.

From the inventory of Lincoln Cathedral.—"Imprimis, one pair of great Censers, silver and gilt, with heads of *Leopards*, with six windows, wanting two leaves and one pinacle, and the height of three pinacles, with four chains of silver, ungilt, with one knop wanting a leaf, and having two rings, one greater, and a less, weighing eighty-eight ounces and half quarter. Item, a pair of Censers, silver and gilt, with eight *leopards' heads* in the cup, and eight in the covering, with five pairs of silver, a knop with two rings, weighing fifty-three ounces and half. Item, a pair of Censers, silver and gilt, with three *leopards' heads*, and one *Scripture*, *Soli Deo honor et gloria*, with four chains of silver ungilt, a boss, and two rings, wanting the height of one pinacle, and part of the knop of one pinacle, and part of one window, weighing thirty-six ounces. Item, two pair of Censers, silver and gilt, of bossed work, with four chains of silver, and every one of them a boss with two rings; having six windows, and six pinacles; one weighing thirty-nine ounces one quarter and half, and the other weighing three and thirty ounces. Item, a Ship, silver and gilt, with two coverings, having two heads, wanting six pinacles and one flower, having a spoon with a cross in the end; weighing with the spoon thirty-three ounces and a quarter. Item, two pair of Censers of silver of bossed work, with six pinacles, and six windows, and every of them having four chains of silver, two bosses and two rings."—*Dugdale's Monasticon.*

York Minster.—"Item, two great silver Censers, gilt, with the upper windows enamelled, and heads of leopards for the emission of smoke, the gift of the Lord Thomas Arundel, Archbishop of York, weighing 16 pounds 6 ounces and a half. Item, a new silver Censer, gilt, with small silver roses about the upper shell; the gift of Mr. Stephen Scrope, weighing 4 pounds 8 ounces and a half. Item, two silver Censers of one make, with open windows on the upper shell, and containing cups of wrought iron, weighing 8 pounds and 9 ounces. Item, a new gilt Censer, with small silver roses about the upper shell; the gift of the executors of Mr. Robert Weldon, once treasurer of this church, weighing 4 pounds and a half. Item, a Ship of silver to hold incense, with one spoon of silver gilt, weighing 2 pounds and half an ounce."—*Dugdale's Monasticon.*

From the inventory of S. Paul's Cathedral, London.—"Two Thuribles of silver, entirely gilt outside, with engraved and embossed work, with hanging work and turrets, and 16 small silver bells hanging to them, with chains of silver, ungilt, weighing xi. marks xx^d. Item, two Thuribles of silver, with massive silver chains, entirely gilt outside, having church work and round turrets, and engraved bands, weighing xvii. marks and a half. Item, two Thuribles of silver, entirely gilt outside, ornamented with pine apples (pinonato) and chains of silver, weighing viii. marks and v^s. Item, two Thuribles of silver, gilt outside, with chains of silver, ungilt, ornamented with spiral work, and pine apples (cocleato et pinonato) weighing v. marks ix^s. A Ship of silver, engraved and parcel gilt, having the head of a dragon in the upper end, with a spoon and small chain of silver, weighing xxx^s."—*Dugdale's History of S. Paul's.*

The antient Thuribles were most exquisitely wrought, with ingenious contrivances of small perforated work for the emission of smoke; their feet or bases were generally low, just sufficient to keep them upright when placed on the ground. Their tops should be so designed that the turrets and perforated work do not entangle the chains by which they are swung; the lower cup should contain

a moveable iron pan to receive the ignited charcoal. Representations of antient Thuribles are often found in pictures of the early German and Flemish schools. Martin Schoen engraved a most elaborate Censer of exquisite design, and this print which had become exceedingly rare, has been faithfully copied in the 2nd volume of Shaw's Dresses and Decorations. A finely wrought silver Thurible is preserved in the sacristy of the great church at Louvain, and still used occasionally. A pair of silver Thuribles of the fourteenth century, that formerly belonged to the Cathedral of Basle, are now in the possession of Colonel Theubet. A copper Thurible of the twelfth century, which has been richly enamelled, was lately discovered in excavating the ruins of Alton Castle, Staffordshire, and is now in possession of the Earl of Shrewsbury. There are many antient Thuribles of various dates, preserved in the royal and other collections at Paris.

Tiara. A kind of triple Crown which the Pope wears in public, on certain occasions, as a sign of his Temporal Power.

Georgius.—The Roman Pontiff, from a very ancient period, in addition to a Mitre, wears also, on certain days and occasions, a Tiara, which is at the present day ornamented with three crowns or circles of gold, and sometimes set with jewels. This is called by old writers, *tiara*, *phrygium*, *regnum*, and *Papalis mitra*. The generality of writers derive the custom of wearing this crown from a fictitious grant of the Emperor Constantine, and therefore think that St. Silvester was the first who used it. Papebrochius, however, contends that it has nothing to do with any gift of Constantine, although he ascribes the origin of its use to St. Silvester: who assumed it, he says, as an emblem of the Royal Priesthood conferred on the chief of all Christian Priests. It was made with a single band of gold encircling it. Bonifice VIII. added a second crown, to denote the prerogative of spiritual and temporal power, and Urban V. added a third, in reference to the mystical number three. Du Cange is not to be followed in thinking that this Crown was worn by the Popes, from the circumstance of Clovis, King of France, A.D. 514, sending a crown (*regnum*) as an offering to the Blessed Apostle Peter: for the word regnum had no such meaning as a crown for the head till after the vii. century. Bruno, about the end of the xi. century, says that 'the Roman Pontiff, on account of his supreme authority, both wears a crown (*regnum*) and is vested in purple.' Sugerius describing the Tiara of Innocent II. A.D. 1131, calls it, 'Phrygium, ornamentum imperiale, instar galeæ, circulo aureo concinnatum.' It is called *Tiara* in the xi. century: and *mitra* in the Acta Vaticana of the xii. Century. Concerning the *times* of wearing the Tiara, Innocent III., speaking of the Consecration of the Pope, says: 'For a sign of Spiritual Power He bestowed on me, a Mitre, for a sign of Temporal Power he gave me a Crown (coronam); a Mitre also for the Priesthood, a Crown for the Kingdom, appointing me Vicar of Him, who 'hath in His garment, and on His Thigh written: King of kings, and Lord of lords,' (Rev. xix. 16.), 'a Priest according to the Order of Melchisedec, (Ps. cix. 4.)' And again, of St. Silvester he says: 'The Roman Pontiff uses the Tiara (Regnum) as a sign of Empire, and the Mitre as a sign of his Pontificial Powers: but the Mitre he uses always and every where: but the Crown neither in all places, nor at all times,' &c. Durandus says: 'He uses not the Tiara, except on stated days, and in stated places; *never within the church, but without.*' The Cæremoniale S. R. E. has these words; 'This Tiara the Pope uses on great solemnities in going to church, and returning: but never in time of Service.'

Tonsure. A preparatory rite, or disposition for receiving Orders; by which the crown of the head is shaven, and the clerical character conferred.

The size and form of the Tonsure has differed in different ages. It is larger, also, as worn by the higher orders of Clergy, than by the inferior ones: and larger again and more ample for the religious orders, than the secular clergy. Its origin is often referred to St. Peter, who is usually depicted as tonsured, even in early monuments.

Mabillon, Annales Benedictini, Lib. XV. *c.* 32, A.D. 664.—'In the following year Venerable Bede relates the contest of Wilfrid with Colman, Bishop, about the rites of the Scots: who being confuted by him, but not convinced, preferred retiring to the Monastery of Ripon, which was permitted them, to relinquishing their national customs. Their peculiarities consisted chiefly in their mode of keeping Easter, and of wearing the Tonsure. In the form of the Tonsure the difference was considerable. The Roman priests, tonsuring the whole upper part of the head, wore only a small circle of hair below, like a crown, after the example, as they thought, of St. Peter, while the Greeks tonsured their whole heads, leaving no hair at all, in imitation, as they considered, of St. James, the brother of the Lord, St. Paul, and the other Apostles. But the Britons and Scots shaved the front part of the head, from ear to ear, wearing no Tonsure behind: for which they boasted the example of the Apostle St. John.'—See the figure of St. Mummolinus, in Mabillon, Book xvi. p. 528.

Again, *Lib.* XV. *c.* 63, A.D. 668.—'Theodore being now approved, and determined on for the British Mission, Vitalianus, the Roman Pontiff, resolved to consecrate him Bishop. Accordingly, having first received sub-deacon's orders, he waited for four months, till his hair should grow, that he might be *tonsured, in the form of a crown*, after the Roman manner, as he had hitherto worn the Greek Tonsure of the Eastern Church. For the Greek monks at that time shaved the whole head, and not the top only, in imitation, as at least they thought, of S. James, the brother of our Lord, and S. Paul.—Which Ratramn asserts to be the case with the Greek clerics also, 'whose custom it is,' he says, 'not to shave the beard, but to cut off the whole hair of their heads.'

Gerbert, Vet. Lit. Alemannica, P. I. *c.* 3.—'The same Tonsure as Mabillon describes the Roman one to be, in accordance with Canon 40, of the iv. Council of Toledo, exists in old German monuments, both of clerics and monks. This rule is, that all 'clerics and lectors, as well as deacons and priests, having the whole upper part of their head shaven, wear only a circular crown of hair below.' The Tonsure in the x. xi. and following centuries was much contracted in size (see the extract from Sarti, on the Diptych Chasuble at Verona, under Chasuble), the severer Monastic orders alone retaining the ample Tonsure of the earlier age. Ratherius, of Verona, complaining of the clergy of his time, in the x. century, says: 'They differed in appearance from laics, only by having their beards and the crown of their heads *shaven*, and a slight distinction of dress.'

Georgius.—'In a MS. of the ix. century, in the Vatican, Rhabanus Maurus, and Albinus (Alcuin) are represented as receiving the blessing of St. Martin: and all three are pictured with the ample Tonsure of Monks, in the form of a crown.

De Vert.—'All Christians, in the first ages, wore their hair short, laity as well as clergy. This mode was copied from the Romans. When, afterwards, the barbarians overran Southern Europe in the iv. century, it became customary to let the hair grow long in imitation of them. The clergy, however, and the monks retained the old fashion, cutting the hair short, and even *shaving the back of the neck, as far as the ears.* When to this fashion of wearing the hair was added the Tonsure at the crown of the head, the hair left was *in modum coronæ*, as ritualists speak: and this was considered, in course of time, by way of distinction, the Roman clerical Tonsure: though, as above explained, the *lower* Tonsure was not, in its origin, ecclesiastical.

Towell. The word towell, as used in the old inventories, has three significations:

1st. It means the rich covering of silk and gold, laid over the top of the altar at other times besides Mass.

S. George's Chapel, Windsor.—Item, a blest towell for the High Altar, of black silk, with gold stripes. Item, a towell of white silk, with gold stripes.

2dly. It refers to the linen altar cloths.

S. George's Chapel, Windsor.—Item, 2 towells of cambric, having black crosses in the middle of them. Item, 14 towells of linen for the High Altar. Item, 8 towells of linen for the small altars.

Inventory of old S. Paul's.—Belonging to the altar of S. Chad. Item, 2 blest towells.

S. Mary Hill, London.—Item, a fyene drab towell, hole, conteyning in length 6 yards 3 qrs.; in brede an ell, with a *blewe laye** at cyder ende. Item, a fyne drab towell of cheker worke, conteyning in length 6 yards do.; in brede do. a yard do. qr, chekred at both endes with blew and tawney. Item, a fyne drab towell, conteyning in length 3 yards 3 qrs. do.; in brede 3 qrs.; with 3 blewe keys at the one ende.—*Nichols's Illustrations, p.* 116.

These Towells or altar cloths were often furnished with an apparell, or rich piece of work to fasten on the front edge, which hung over the altar.

St. George's, Windsor.—Item, one apparell for the altar towell, embroidered with shreds and lozenges. Item, of the gift of King Richard, a vestment, containing an Auter cloth, with the Crucifixion, Mary and John, and an auter cloth of the same suit; *one towell with an apparell, and one without an apparell.*

3rdly. The word Towell used in its ordinary acceptation to signify linen cloths for wiping the hands.

S. George's Chapel, Windsor.—Item, 5 small towells for wiping the hands.

S. Paul's Cathedral, London.—"2 towells of linen, with the ends bordered with silk, for wiping the hands, at the High Altar. These were called Tualliæ abstersoriæ."—*Dugdale's Monasticon.*

Tower. A Tabernacle (see TABERNACLE), also an emblem of S. Barbara (see EMBLEMS OF SAINTS), also a case in which the chalice, paten, cannula, or fistula,† and other sacred vessels were often kept.

In the early ages of the Church, a Tower of this description was termed *Ministerium.* See Thiers sur Les Autels, p. 198, 199.

Triangle. An equilateral Triangle is the symbol of the Holy Trinity, and many figures in Christian ornament are constructed on this principle. (See Plate IX.)

The equilateral Triangle is found in the most beautiful arches, in the proportions of the churches themselves; and next to the Cross it is the most important form in christian design.

Emblems of the Holy Trinity.—This great Mystery was not attempted to be pourtrayed before the thirteenth century,‡ and representations were not common until the fifteenth. The usual Image consists of the Eternal Father, with a triple Crown, seated on a Throne, the Right Hand in the act of Benediction, and an Orb in the left, our Lord Crucified in front, and the Holy Spirit under the form of a Dove resting on the cross. Another Image of the Holy Trinity, a Head with three Faces, has been *solemnly condemned* by Pope Urban the Eighth, in 1628. J. Latonus (a learned theologian of Louvain), in his Treatise De Cultu Imaginum, denounces it in the strongest terms; and Antoninus, Archbishop of Florence, calls it *Monstrum in rerum natura.* There was also an Image of the Holy Trinity that has been *strongly disapproved,* although not formally condemned; which might have led the ignorant into error regarding the Incarnation of our Lord.§ The most expressive Symbol of the Holy Trinity is figured at Plate LIX.

* See borders of altar cloths, Plates XVI. XVII.

† A silver tube through which the faithful received the Communion of the Chalice, called also calamus.

‡ D'Agincourt has figured two early representations of the Holy Trinity at Plate CXX. Peinture, and Plate CXXIII.

§ An Image of this description is mentioned in the Antiquities of Durham. 'Over that altar was a most lively and beautiful image of our Lady, which was made to open with gimmers from her breast downwards,—that every man might see pictured *within her the Father, the Son, and the Holy Ghost.*'

Triptych. A table with two hanging doors or leaves by which it could be closed in front.

Triptychs were made of most varied dimensions, from a few inches in breadth and height to many feet. They were also constructed of different materials and for different purposes.

1st. Enamelled Triptychs, with Sacred subjects and Emblems.—These are found of a very early date. The Earl of Shrewsbury has one in his possession, executed in the twelfth century, with the Crucifixion of our Lord, the Descent into Hell, the Resurrection, the Four Evangelists, and many other subjects beautifully disposed in an intricate interlaced pattern. The enamels are red, green, blue, and white, and in the borders are many stones.

2dly. Ivory Triptychs, carved with Sacred imagery, and sometimes set and hung with silver. —A remarkable Triptych of this kind is preserved in the cabinet of Mons. Sauvageot, at Paris. In the centre are two angels, holding a sort of monstrance, hollowed out to receive a Relic, with a cover to the same; the two folding leaves being powdered with fleurs-de-lys.

3dly. Pictures in the form of Triptychs.—Of these there are an infinite variety; indeed, all the finest pictures of the German, Flemish, and also the early Italian masters, were painted in this form. Every Triptych usually contained five pictures. First, the centre piece, which was of course devoted to the principal subject. 2. The inner sides of the two doors. On these were either two other subjects relating to the centre, or, as was very frequent, portraits of the persons for whom the picture was painted, represented kneeling, and attended by their Patron Saints. 3. The outer sides of the doors, which were painted either with two images of Saints, or a religious subject consisting of two figures, as the Annunciation. The paintings on the outer panels were generally executed in grey colours, called grisailles. An immense number of these Triptych pictures are yet remaining; there is scarcely an antient church or gallery on the continent where some are not found. But among the most remarkable are those painted by Hemlinck, and preserved in the Hospital of S. John at Bruges, which, for exquisite feeling and execution, have never been surpassed. A Triptych picture of our Blessed Lady, formerly belonging to the great Sir Thomas More, and containing an invocation for the protection of his family, is now in the possession of the Earl of Shrewsbury. It is greatly to be wished that this style of picture was again revived. Family portraits might then be made edifying works of art, instead of vulgar and awkward displays of private vanity.

4thly. Triptych Altar Tables.—Altar tables, in the form of Triptychs, are very antient and exceedingly beautiful; they were very common in Italy, Germany, Flanders, and were occasionally introduced in England. But the more ordinary manner of decorating the space above the altars in this country was by tabernacle and screen work, called a reredos. Some of the continental churches, as S. Sebald's and S. Lawrence's, at Nuremberg, the Cathedral at Ulm, the Church of Léau, &c. have fortunately all the original Triptychs still remaining over the altars, and some of them are of very great beauty. Triptych Altar tables are of three kinds. 1. Those entirely decorated with painting, as the celebrated one of the

Adoration of the Wise Men, &c., in Cologne Cathedral. 2. Those partly of sculpture and partly painted, which are the most frequently found, the centre part being generally executed in relief, and the doors painted. A most interesting example of this kind, and as early as 1306, is now placed in a north chapel of Cologne Cathedral. 3. Entirely of sculpture, the doors being of sufficient thickness to admit of images and tabernacle work in high relief. The doors of these Triptychs were usually closed, except at the time of Celebrating at the altar; and even then during Lent. The more antient ones terminate with a high gable top frame, generally surmounted by a cross, and the doors, when closed, cover the whole space; but in later examples, as at S. Lawrence, Nuremberg; Heilbronn, &c., the whole is surmounted by niches of open tabernacle work, running up to a considerable height, and filled with images. The whole of the ornament and carving was adorned with painting and gilding, most minutely executed; the patterns of stuff and diaper on the vestments of the smallest figures, being carefully represented. The practice of painting pictures on Triptychs continued till the seventeenth century. Those by Rubens in Antwerp Cathedral, are composed of two centres and four doors. Triptych Altar tables are mentioned in the Antiquities of Durham;* also in an old description of Long Melford Church, Suffolk,† and were no doubt to have been found in many of the antient buildings before the destruction of the ornaments; but, as has been remarked above, they were neither so general nor so large and elaborate as those on the Continent.

Vat. A vessel in which the Hallowed Water was borne about to be sprinkled over the people.

S. Paul's Cathedral.—Item, a Vat of silver for hallowed water, with images in twisted vines in chased work, having a handle formed like two dragons, weighing 8 marks, and an ivory sprinkler. Item, another silver Vat of ribbed work (opere costato), with a silver handle and a silver sprinkler, the gift of Richard de Gravesend, Bishop of London, weighing ivl. ivs.

York Minster.—"Vats. Item, a large Vat for hallowed water, with a sprinkler, of silver, weighing 9 li. 3 ounc. Item, a smaller Vat for hallowed water, with a sprinkler, of silver, weighing 3 li. 5 ounc. Item, a Vat with a sprinkler, of silver, parcel gilt."—*Dugdale's Monasticon.*

Veil. There were four kinds of Veils used by the Church;—1. Veils for covering the chalice and oblation. 2. Veils used by the Sub-deacon for the Offertory. (See Offertory). 3. Veils suspended before images and across the choirs during Lent. 4. Veils to lay over the bride and bridegroom at their marriage; introduced since the custom of laying the Stole over them has been discontinued. (See De Moleon, p. 177.)

The custom of hanging these Veils in the English churches was explained in the following manner, in a Rationale, set forth in 1541.‡ 'The covering of the cross and the images in Lent, with the uncovering of the same at the Resurrection, signifies not only the darkness of Infidelity, which covered the face of the Jews in the Old Testament, but also the dark knowledge they had of Christ, who was the Perfection

* There was also standing on the altar against the wall a most curious fine table, with two leaves to open and shut, comprehending the Passion of Our Lord Jesus Christ, richly set in fine colours,—which table was always locked up but on principal days.—*Antiquities of Durham, p.* 35.

† At the back of the High Altar, in the said church, there was a goodly mount, made of one great tree, and set up to the foot of the window, there carved very artificially, with the story of Christ's Passion:—to cover and keep clean all which there were very fair painted boards, made to shut to, which were opened upon high and solemn feast days.

‡ This Rationale, which has been previously referred to in this work, was not put forth till some years after the schism; and is one among the many remarkable proofs that neither doctrine nor even discipline had any part in the original separation of England from Catholic Communion. In this book all the antient rites are not only retained, but fully set forth and explained.

and End of the Law; and not yet opened until the time of his Death and Resurrection. And the same partly is signified by the Veil which hid the secret place of the Sanctum Sanctorum from the people, and in the time of Christ's Passion was opened, that all men might see it and have a ready entrance thereinto." —*Colliers's History, Vol.* II. *p.* 197.

S. George's Chapel.—" Item, unum velum Quadragesimale pallium, blodium, et albi coloris cum Garteriis, et Aquilis, auro poudratis. Item, unum Ridellum ejusdem sectæ, per totum, pro fronte super summum Altare."—*Dugdale's Monasticon.*

Chapel of King's College, Aberdeen.—Ad majus altare est una tabula magna arte pictoria, miro ingenio confecta; vestis linea ad hanc tabulam tempore Quadragesimali tegendam, cui crux rubra affigitur; alia vestis linea minor ante summum altare, tempore Quadragesimali appendenda, rubra cruce; velum magnum, ex candente lino, infra chorum, et summum altare, tempore Quadragesimali, appensum, cum chordis et annulis requisitis.

York Minster.—Item, velum Quadragesimale operatum cum serico.

S. Mary Hill, London.—Making of IIII polesis of bras and iron work, and lede that served for the Vayl, 5*s.* 8*d.* Thirty-eight yards of liste for the Vayl, 1*s.* 1*d.* For sewynge and trymming (hemynge) of the same Vayl, and rynges, 1*s.* For echyng of the same Vayl, 10 elnes of Lynnen cloth, per the elne, 8½*d.*—7*s.* 7*d.*

S. Mary Outwich, London.—" 1518. Item, a cloth called a Vayle of whyte lynneyn to draw affor the aulter in Lent tyme."—*Nichols's Illustrations of Ancient Times.*

" John Taunton, 49th Abbot of Glastonbury, gave to the church of that Monastery among other ornaments, a white lenten Veil, and three small Veils, to lay over the paten, two whereof were crossed all over with gold stripes, and the third had gold stripes, only about the edges, purple, blue, and green." —*Stevens's Continuation to Dugdale.*

Extracts from De Moleon respecting the use of Veils in the French churches during Lent.

S. Agnan D'Orleans.—Il y avoit un grand voile entre le chœur et l'Autel jusqu'au Mercredi-saint, qu'on le mettoit bas a ces mots de la Passion, *Et velum Templi scissum est.*

Notre Dame de Rouen.—Il y a aussi aux Feries de Carême un grand rideau violet qui est tendu tout au travers et au haut du chœur durant tout l'office Ferial (depuis le lundi de la premiere semaine de Carême jusqu' à la Passion du Mercredi-saint, qu'il est separé en deux lorsque le Diacre dit ces paroles, *et velum Templi Scissum est*). Ce rideau est tiré seulement à l'Evangile, et depuis le *Sanctus* jusqu' à l'élevation du Calice.

S. Lo. de Rouen.—La premier Dimanche de carême aprés complies, le Sacrister mettoit un grand rideau entre l'Autel et le chœur, et couvroit les images. La meme chose est marquée dans les statuts de Lanfranc pour l'ordre de S. Benoit, et dans l'Ordinaire des Carmes d'environ 150 an.

Notre Dame de la Ronde, Rouen.—En carême il y a un grand rideau violet au travers du chœur.

Vernacle. The delineation of our Lord's Face miraculously imprinted on the veil or handkerchief held by a holy woman traditionally called on that account S. Veronica, (*qu. vera-iconica*), as our Blessed Lord was dragged to Calvary.*

This subject has been continually represented by the old artists, and the Vernacle is frequently mentioned in the inventories of the antient church ornaments.

* The Impression of the Face of our Saviour on a linen cloth, is kept in St. Peter's church at Rome, with singular veneration. It is mentioned in an ancient Ceremonial of that church, dedicated to Celestin II. in 1143, published by Mabillon (Musæum Ital. t. 2. p. 122); also in Matthew of Westminster, Flores Hist. under Innocent III. who died in 1216; and in a Bull of Nicholas IV. in 1290. It was called Veronica, or True Image of our Lord's Face, from Vera and Iconica, a word used by St. Gregory of Tours, (Vit. Patr. c. 12.) for an image that it served at the Burial of our Lord; others say, that a devout woman wiped His Face with it, when he was fainting under the load of his

Inventory of S. Paul's.—"In the chapel of the charnell. Item, the (Veronica) Vernacle, with the images of the Blessed Virgin and S. John painted."—*Dugdale's Hist. of S. Paul's.*

Lincoln Cathedral.—Item, a cope of damask broidered with flowers of gold, with a costly orphrey, *having in the morse the Varnacle, &c.* Item, three copes of damask of purple, *having in their morses the Vernacle.*

Vesica Piscis. A symbolical figure, consisting of two intersecting segments of circles, introduced as an emblem of our Lord. (See Plates IX. XXXVI. XLI.)

This appears to be derived from a very common acrostich of our Lord's Name and Offices, contained in the Greek word ICHTHYS, which signifies a fish. This word, Eusebius and St. Augustine inform us, was formed from the initial letters of some verses of the Erythræn Sibyl, which taken together made the Greek word ΙΧΘΥΣ: which is interpreted, Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, that is, Jesus Christ, the Son of God, the Saviour. In allusion to this most ancient emblem of our Lord, Tertullian and other early Fathers speak of Christians as Pisciculi, in reference to the waters of Baptism. Hence it seems probable that the mode of representing our Lord in a Nimbus of a fish form originated. The Fish is found as a Christian emblem in the earliest monuments: and the Vesica Piscis, from the iv. century downwards. All seals of Colleges, Abbeys, and other religious communities, as well as of Ecclesiastical Persons, were made invariably of this shape.

Vestment. Vestment in the modern acceptation of the word, signifies a Chasuble; but it was used by our ancestors in a much more extended signification. A Vestment means a complete suit, and often included the chapel furniture.

Inventory of S. George's Chapel, Windsor.—Item, de dono *Regis Henrici* quarti *unum Vestimentum* blodii coloris intextum cum albis canibus: viz. duabus frontellis, duabus ridellis, una casula, duabus tunicis, tribus albis, tribus amictibus cum stola et fanone ejusdem sectæ. Item, *unum Vestimentum* Quadragesimale de dono Ducis Norfolciæ, cum tribus casulis, ridellis, contra frontellis cum toto apparatu altaris. Item, *unum Vestimentum* album bonum de panno adaurato, pro principalibus festis beatæ Mariæ cum casulâ, duabus tunicis, tribus albis, tribus amictibus, cum stola et fanonibus, cum quatuor copis ejusdem sectæ, cum diversis orfreis, et quatuor aliis capis diversæ sectæ de panno adaurato, cum duabus ridellis, et toto apparatu Altaris sive frontello.

In the year 1403, Richard Kynaston, Dean of S. Stephen's Chapel, Westminster, caused an inventory to be made of divers superfluous ornaments delivered at various times by the King's command, from the vestry of the chapel to various persons. To Isabella, late Queen of England, *an entire Vestment* of red Canaca; that is say, one chesible, 2 tunicles, 3 albes, 3 amices, 2 stoles, 3 fanons, one corporas, one cover of blue satyn for the corporas, one disk, one front with a Crucifix, Mary and John, one counter front, one towel with the ornament, 3 copes, 2 ridelles, one cloth for the reading desk, one chalice, one

Cross, going to Mount Calvary. In some particular Missals, as in that of Mentz, in 1493, among the votive Masses, is one "de Sancta Veronica seu Vultu Domini," in the same manner as there is a Mass "On the Cross." Such devotions are directed to honour our Lord, with a remembrance of this Relic, memorial, or pledge. From this Office of the Veronica is taken an anthem and prayer, which are said in some private churches, as a commemoration of the Holy Face of Lucca, which is a very antient miraculous crucifix, in the chapel of the Holy Cross, in the Cathedral dedicated to St. Martin, at Lucca. A copy of the true Veronica is kept in the Cistercian Nunnery at Montreuil, a present of Urban IV. to this house, his sister being a nun there. See his Letter to them in Chifflet, "de Linteis sepulchralibus Domini." This letter was dated in 1249, when the author was archdeacon and chaplain to Innocent IV. Some private writers and churches have given the name of St. Veronica to the devout woman, who is said to have presented this linen cloth to our Divine Redeemer, but without sufficient warrant. See Papebroch Bolland Maij. t. 7. p. 356, n. 126, and Chatelain, Notes on the Martyr, on Jan. 13. p. 201. 222.—*Butler's Lives of the Saints, Jan.* 13.

Crucifix, Mary and John enamelled on the front, 2 cruets, one censer with the ship, 2 candlesticks, one bell of silver gilt, one paxbred of silver gilt, one missal, and one coffer to keep all the ornaments in.

Wheel. An emblem of St. Katharine, and often used in the embroidery on vestments, &c.

Lincoln Minster.—Item, 5 copes of red velvet, with Katharine wheels of gold. Item, a chasuble of red velvet, with Katharine wheels of gold.

White.

The most joyous of the canonical colours; the emblem of innocence and purity; the vesture in which angels, and the redeemed are represented as clad in Heaven; the favourite of the Church alike in mourning and in rejoicing; of all her colours the most ancient and most universal. Gold is reckoned as white.

Georgius.—The principal and most frequent colour used in the Divine Mysteries is white. All ritualists concur in extolling the colour white, for its beauty and simplicity. Neophytes are arrayed in white at their Baptism, to signify their purity from sin. St. Jerome often mentions white garments, as the vestments of the clergy. Nearly allied to and classed in the same category as the colour *albus*, are the terms lacteus, niveus, candidus, aqueus, vitreus, marmoreus, argenteus, flavus, mellinus, palearis, pallidus, luteus, galbaneus, buxeus, citreus, citrinus, diacitrinus, croceus, aureus, ruffus, fulvus. All these occur in ancient vestments, and we refer them all to the head of white.

Examples.—Pope Paschalis I. in a mosaic in the absides of the churches of St. Cæcilia and St. Praxedes, at Rome, is represented in a chasuble of a gold colour, with a red border. In the sacristy of the Monastery of Centule, about the year 831, were v. silk chasubles of yellow (*galnæ*). Also iii. of quince colour (*melnæ*). The Emperors Basil of Macedon and Leo, sent among other presents to Pope Hadrian II. about the year 870, a vestment of a deep lemon colour (*diacitrinum*). Leo of Ostia relates, that Pandulph, Prince of Capua, took away from the Monastery of Capua, 'a chasuble of lemon colour' (*cetrinam*). To the church of Bisegli, A.D. 1197, was given a chasuble of glass coloured satin (*de xamito hyalino*). In a list of church ornaments, which belonged to Fulco, Bishop of Thoulouse, A.D. 1231, are mentioned 'a yellow chasuble and yellow dalmatic (*crocea*)' Also a Suit of yellow, in which is a tunic, dalmatic, chasuble, and cope.'* The chasuble, in which S. Ragnobert, Bishop of Baieux was buried, was of a yellow colour, as appeared in the translation of his remains, A.D. 864. In later times Hugh, Cardinal Bishop of Ostia, left by Will to various churches, A.D. 1297, a great number of sacred ornaments, among which were 'a chasuble of yellow satin, which he used on festivals, also white vestments *de syapis*, with Doves, the heads and feet of which were of gold, viz. a dalmatic, tunicle, cope, and chasuble *of white*, with birds and beasts, in gold.' In the middle ages White was also called *asprus* and *diasprus* (see DIAPER). The Emperor Henry, A.D. 1023, offered on the altar of the Blessed Benedict, '*a white cope* (*pluviale diasprum*), with orphreys of cloth of gold.' Victor III. when dying, gave to St. Benedict 'five white chasubles (*planetas diaspras*), with gold (orphreys), and five without gold.' In the treasury of St. Paul's, London, A.D. 1294, various chasubles were preserved *de albo diaspro, et de albo sameto.* The colours White and gold have a native majesty, and were much used in the Pontifical robes, under the Law. In accordance with the antient custom of the Roman Church, Innocent III. writes, that 'the colour white is to be used on Festivals of Confessors, and of Virgins, on the Feast of the Purification, as an emblem of the virginal Purity of the Mother of God, on Maundy Thursday, because of the consecration of the Holy Chrism, at Easter, on account of the Angels the Witnesses and Heralds of the Resurrection, on Ascension Day, to signify the bright Cloud, for the Consecration of a Bishop, and at the Dedication of a Church.' Durandus has the same.

* '*Capella* crocea, in quâ habet tunicam, et dalmaticam, et infulam, atque cappam.'

The colour White is used at the present day on all Feasts of our Lady, in addition to the days above specified.

White Vestments from the inventory of Lincoln Cathedral.—'Item, a chasuble of White baudekin. with leaves and hearts of gold, with two tunacles and three albes, with all the apparel, *Ex dono Domini Thomæ Arundel, Archiepis. Cant.* Item, two copes of the same suit, with costly orphreys, the gift of the said Lord *Thomas.* Item, a White damask broidered with flowers of gold, with tunacles, and three albes, with the apparel, having in the back an Image of our Lady with her Child; of the gift of Mr. *John Mackworth*, Dean of *Lincoln.* Item, thirteen copes of the same suit, with orphreys of blue velvet, figured with flowers of gold, of the said *John's* gift. Item, a chasuble of White baudekin with branches and dragons of gold, with two tunacles of the same suit, three albes, with their apparel of divers works. Item, one cope of the same suit, having in the hood a Bishop with his Staff; of the gift of John Stratley, Dean. Item, a cope of White satin, with Images and red roses, having the Coronation of our Lady in the back, the gift of Mr. *Roger Martinal.* Item, a chasuble of White tartarion broidered with troyfoils of gold, with two tunacles and three albes, with all their apparel; the gift of *Richard Chesterfield.* Item, a cope of the same suit, broidered with troyfoils of gold, with two other. Item, a cope of white cloth of gold, having in the morse two roses, red and White, of pearls; the gift of *Ravenser*, Archdeacon of *Lincoln.* Item, one other White cope of cloth of gold with orphreys of green velvet, with Images in tabernacles, having a shield paled in the hood; the gift of *John Grouson*, Archdeacon of *Oxon.* Item, a cope of White damask broidered with flowers, having in the hood, the Image of our Saviour hanging upon the Cross, with Mary and John; the gift of Mr. *Fitzhugh*, Dean. Item, four copes of White damask embroidered with flowers with orphreys of red velvet and flowers; of which three have in their morses this Scripture, *The Gift* of John Reed, *Chaplain*, of Canterbury, once *of the Chantry* of Richard Whitewell; and the fourth hath this Scripture, *Orate pro anima Willielmi Spenser Capellani.* Item, a cope of damask broidered with flowers of gold, with a costly orphrey, having in the morse the Varnacle, and in the hood, the Coronation of our Lady, with this Scripture, *ex dono Willielmi Gisburn.* Item, a cope of White damask broidered with flowers of gold with a red orphrey, having in the morse this Scripture, *Memoriale Domini Willielmi Fendike quondam Vicecancellarii hujus Ecclesiæ;* in the hood a bird of gold called a *Fanshe.* Item, a chasuble of White damask broidered with flowers of gold, with two tunacles and three albes, with their apparel; of the gift of *Robert Markham.* Item, a cope of the same suit, with an orphrey of red cloth of gold. Item, a cope of White damask, with an ophrey of red velvet and flowers of gold, having in the hood an Image of our Lady of Pity, and in the morse, an Image of our Lady with her Son, and *Mary Magdalen.*'

Catalani.—'The Pyx for carrying the Blessed Eucharist for the Communion of the Sick, should be covered with a *white* veil (conopéum): as this is the colour proper for the Eucharist, and for all Eucharistical Functions. And this the more, for preserving the distinction between the Roman and the *Ambrosian Rite*, which uses the color *Red.*'

'The color White is without a doubt the principal convenient color in the administration of the Eucharist. So all, who have written concerning the Eucharist, assert. Thus, on Maundy Thursday, the smaller altars are left veiled in purple, and only that, where the Blessed Sacrament is reserved, is in White. And St. Charles, speaking of giving Communion out of time of Mass, says: 'Let the priest use a surplice, and *white* stole, or where the Ambrosian Rite prevails, a *red* one.' This is illustrated by what Gavantus says of the nature of the colour White: viz. that it denotes Glory, Joy, and Innocence.'

Laus Deo.

Appendix.

Albes of silk and other materials, formerly belonging to Canterbury Cathedral.

Albæ de Serico in Vestiario.
Albæ 14 de panno diasperato cum parura brudata.
Item, Alba una de albo samicto cum parura brudata.
Item, Alba una de Symonis de Sancto Paulo de sindone, cum parura brudata de historia Sancti Thomæ.
Item, Alba Stephani de Ikham de sindone, cum parura de Indico samicto, brudata aquilis et leonibus.
Item, 5 Albæ de serico pleno, cum parura brudata.
Item, Alba Sancti Thomæ de serico.— Summa Albarum de Serico, XXIII.
Albæ de Lineo Panno in Vestiario.
Albæ 10 cum paruris nigris brudatæ, unde una cum imaginibus stantibus in tabernaculis.
Item, Albæ sex cum paruris de Inde samicto brudatæ.
Item, Albæ sex cum paruris de viridi panno diasperato brudatæ.
Item, Alba Eleonoræ Reginæ cum paruris albis, brudata cum imaginibus stantibus.
Item, Alba G. de Ikham cum paruris de samicto rubeo brudata.
Item, Albæ 12 cum parura de samicto rubeo brudatæ.
Item, Albæ 5 cum parura de rubeo sindone brudatæ.
Item, Alba Johannis de Wokking cum parura de historia Sancti Thomæ brudata.
Item, Alba Thomæ de Stureye, cum parura de Inde velvet, cum magnis rosis brudata.
Item, Alba ejusdem, cum parura de Inde velvet, cum scutis et floribus de Liz brudata.
Item, Alba Johannis de Taneto, cum parura de rubeâ sindone de tripe brudata cum rosis.
Item, Alba Andreæ de Hardz, cum parura de viridi samicto brudata scutis.
Item, Alba de viridi panno de Tharse, cum quercubus et glandibus brudata.
Item, Alba G. de Chilcham, cum parura de Inde samicto brudata et floribus de Liz.
Item, Albæ 8 Katherinæ Lovel consutæ.
Item, Alba W. de Cherring, consuta cum scutis, et nigris litteris.
Item, Alba M. de Clive, consuta cum scutis et litteris nigris.
Item, Alba R. de Prittlewelle, de rubeo samicto brudata cum scutis et popejays.
Item, Alba ejusdem consuta cum scutis.
Item, Alba, R. Poncyni, cum parura de rubeâ sindone stricta brudata rosis infrecta.
Item, Alba ejusdem, de rubeâ sindone brudata albis rosis de serico infrecta auro.
Item, Alba ejusdem consuta de Losenges cum armis Regis Angliæ et de Leyburn.
Item, Alba ejusdem consuta cum scutis et cum litteris aureis brudata.
Item, Alba j. de Welles cum capitibus Regum et Episcoporum in circulis brudata de angelis argenteis.
Item, Duæ Albæ ejusdem consutæ cum scutis.
Item, Alba Stephani de Worthe, cum parura de Inde brudata rosis et floribus de Liz.
Item, Alba ejusdem consuta cum aquilis et gryphonibus aureis.
Item, Alba R. de Adesham, consuta cum scutis.
Item, Alba Thomæ Brian, consuta de armis de Northwode et Ponying in quadrangulis.
Item, Alba J. de Wy, consuta cum scutis.
Item, 4 Albæ cum paruris de samicto rubeo, unde 2 cum aurifrigio in medio.
Item, Una Alba consuta.
Item, Una Alba cum parura texta.
Item, Duæ Albæ cum parura et samicto de Inde, cum magnis floribus desuper consutis.
Item, Albæ 10 cum parura de panno serico.

Item, Albæ 3 Daniel de Siffleton, consutæ cum scutis.

Item, Alba ejusdem consuta cum quadrangulis.

Item, Alba J. de Lynhestede, consuta de Loscnges et alba frectura.

Item, Alba Eudonis de Bocton consuta cum scutis.

Item, Albæ 7 cum parura de diversis coloribus.

Item, Alba Richardi de Scharstede brudata cum una aquila aurea et alia argentea.

Item, Alba ejusdem consuta stricta cum scutis.

Item, Alba Richardi de Clive, consuta et brudata de diversis scutis.

Item, Alba ejusdem consuta de diversis armis in Losengis, cum frectis purpureis cum stolâ et manipulo ejusdem operis.

Summa Albarum de lino cum parura brudata 53.

Summa Albarum cum parura consuta et texta 28.

Summa Albarum communium cum parurâ diversorum colorum 29.

Summa omnium Albarum in Vestiario, cum Albis de serico 132.—*Dart's History of Canterbury, Appendix, p.* vii.

Beams. *Beams* were antiently fixed or suspended in churches to bear lights and Roods; these were often overlaid with precious metals, and much adorned with chasing, and sometimes even with jewels.

Brompton (ap. Du Cange).—"Of one beam of the said church he melted down 5000 marks of silver, with which he supplied the hand of the king."

Chronicle of Atino,* A.D. 1061.—"He made also two beams of iron, one in the choir, and another out of the choir, to place candles on."

Beams transversely placed in an arch.

Lives of the abbots of St. Alban's (ap. Du Cange).—"The old transverse beam, which was placed above the High Altar . . . . on which beam also the series of the twelve Patriarchs and twelve Apostles, and in the midst a Majesty with the Church and the Synagogue is represented."

Hariulfus, Book II. ch. 9.—"We have taken care to divide the reliques of the other Saints, in twelve other smaller shrines, most gloriously adorned with gold and silver, or precious stones; and to place them over the beam which we have set in the arch over the altar of St. Richarius." Ch. 10. "Lesser beams, with their arches enriched with silver." Boook III. ch. 3. "Before the altar of the same Saint stand six great columns of brass, adorned with silver and gold plates, supporting one beam, likewise of brass, adorned with silver and gold plates. There are also three other smaller beams of brass, adorned with silver and gold plates, round the altar or choir (round the absis of the choir), supporting seventeen arches (arched pieces), made of brass, enriched with silver and gold, between which stood images of beasts, birds, and men."†

Du Cange Supplement, tom. 4. *p.* 46. (*Beam on a Coin of Heraclius*).—"I know not whether the three lamps suspended from the beam do not indicate the very temple which Theophanes relates was raised by the Blessed Helena, at Jerusalem, under the name of the Church of the Resurrection, and the life-giving Cross treasured up there. For in sacred edifices lights were either hung from the beams overlaid with gold, silver, or brass, or were placed upon them, whether the beams were fixed in the walls of the temple, or whether they were disengaged and hung from the roof by little chains or cords. Leo Ostiensis thus writes concerning these beams: 'A beam also cast in brass with candlesticks, 50 in number, in which as many wax-candles were placed on principal Feasts, 36 lamps hanging below from the same beam on brazen hooks. Which brazen beam being supported horizontally by brazen arms and hands, was suspended from a wooden beam, which Desiderius had most beautifully sculptured and diapered‡ with gold and colour.' Concerning such beams, Peter the Deacon, of Casino, Hariulphus, the Chronicle of Atino, Brompton and others have treated."

In the Monk Gervase's account of Canterbury Cathedral, quoted by Hasted, in his History of Canterbury, is the following:—"At the east corners of the High Altar were fixed two pillars of wood, beautified with silver and gold: upon these pillars was placed a beam adorned with gold, which reached across the church: upon it there

* An English Cistercian of the Abbey of Jorvalle in the reign of Edward III. He wrote a Chronicle.

† Query, were these the Evangelistic Symbols?

‡ For interim fecerat, read interinfecerat?

were placed the Glory (see MAJESTY), the images of St. Dunstan and St. Elphege, and seven chests or Shrines overlaid with gold, full of the Reliques of many Saints. Between those pillars was a cross, gilded all over, and upon the upper beam of the cross were set 60 bright crystals."—*Hasted's Hist. of Canterbury, p.* 508.

Churchwarden's Accounts. "S. Mary Hill, London.—Scouring the latten candelstycks, standard branches, bolles upon the beame, anenst Estir, 1*s.* 11*d.* For nywe wax for the use of the church as in beme-light tapers, prykkets, and candillis, 1*l.* 14*s.* 8*d.*"—*Nichols's Illustrations, p.* 95.

Boy Bishop. Inventory of ornaments belonging to :—

Imprimis, 1 myter well garnished with perle and precious stones, with nowches of silver and gilt, before and behind.

Item, iij rynges of silver and gilt, with four redde precious stones in them.

Item, i Pontifical, with silver gilt, with a blue stone in hytt.

Item, i owche broken, silver and gilt, with iij precious stones and a perle in the mydds.

Item, a crosse with a staff of coper gilt, with the ymage of St. Nicolas in the mydds.

Item, j vestment redde with lyons with silver, with brydds of gold in the orferes of the same.

Item, j albe to the same, with stars in the paro.

Item, j white cope stayned with tristells and orferes, redde sylke with does of gold and whytt napkins about the necks.

Item, iij capes, blew sylke with red orferes trayled with white braunches and flowers.

Item, j steyned cloth of the ymage of St. Nicholas.

Item, j tabard of skarlet and a hodde thereto lyned with whytt sylke.

Item, a hold of skarlet lyned with blue sylke.—*Poulson's Beverlac, p.* 659.

Cross. (Additional Extract.)

S. Borgia de Cruce Veliternâ, c. XXVII. &c.—At the foot of the Velitern Cross, beneath the figure of our Lord, is a circular compartment, with a half figure of a woman, having a nimbus round the head, the hair curled and adorned with a band, as if of pearls, and in a rich jewelled dress. This may be conjectured to be the Empress Helena, to whom was granted the favour of finding the true Cross ; and who is represented in several ancient crosses. On the reverse side, in the centre compartment, is an Agnus Dei, enamelled, upon a field of gold, without nimbus or banner, which are usually found in this emblem of the Lamb, which is so frequent in early Christian art. A beautiful example of the Agnus Dei is sculptured outside the door of the church of St. Pudentiana, at Rome, with these appropriate inscriptions round it :

+ Hic Agnus Mundum restaurat sanguine lapsum.
+ Mortuus et vivus idem sum Pastor et Agnus.

This symbol of the Lamb confirms the antiquity of this Cross, which appears to belong to the VIII. or IX. century, when the practice of representing the Figure of our Lord upon the Cross had become general, and yet the still more ancient symbol of the Lamb was retained also. As the Lamb is a most common emblem of our Blessed Lord, so is it worthy of remark, that the early Christians were accustomed to represent *the Apostles*, not only under the figures of palms and doves, and sometimes stags, but also of *lambs*,* probably in allusion to Christ's words : 'Ecce ego mitto vos sicut agnos in medio luporum.' St. Luke x. 3.

We come now to examine the four compartments, which are at the angles of the Velitern Cross. These contain, enamelled upon a gold field, the four mysterious animals seen in Vision by Ezekiel (i. 20, and x. 14. 14.) and St. John (Rev. iv. 7). In the Greek Church particular honours were paid to 'the four incorporeal animals,' which were understood to be four Cherubim. Churches were dedicated under the invocation 'sanctorum quatuor animalium.' They are also understood of the four Evangelists. St. Irenæus and St. Augustine took the Lion for S. Matthew, the face of a Man for St. Mark, the Calf for St. Luke, and the Eagle for St. John ; but St. Jerom and St. Gregory understood St. Matthew to be the Man, St. Mark the Lion, St. Luke the Ox, and St. John the Eagle ;

* Durandus, Rationale, l. i. c. 3. n. 10, says: 'The Apostles are also sometimes painted under the form of twelve sheep, because as sheep they were slain for Christ's sake : and sometimes the twelve tribes of Israel are painted uder the figure of twelve sheep: but when more, or fewer sheep than twelve are depicted around the Throne of Majesty, it is in allusion to S. Matthew. xxv. 33. 'Cùm venerit Filius Hominis in Majestate suâ, tunc sedebit super sedem Majestatis suæ . . . . et statuet *oves* quidem a dextris suis, hædos autem a sinistris.'

which interpretation has been followed by all artists. These symbols are not found in Buonarroti or Aringhi's Monuments of subterranean Rome: but they begin to appear in the mosaics of the V. century, published by Ciampini. In later representations the figures of the Evangelists are given, and the four animals added to them, as their emblems; as in the mosaics of the church of St. Vitalis at Ravenna, which belongs to about the year 547, where the Evangelists are depicted sitting with open books in their hands, and their symbols above them. The four animals are generally depicted with wings, and often with a nimbus round the head of each. Frequently the symbolical animals carry books of the Gospels. Some of the ancient artists, there is reason to think, scrupling to use the nimbus round the heads of beasts, affixed this only to the winged figure of a man (for it is a man, not an angel); as is to be seen in the above-mentioned mosaic in the church of St. Vitalis, at Ravenna, and others. The above symbols were employed, not in mosaics only, but on the exterior walls of churches, on the triumphal arches within, in the absides and other parts; shewing the devotion of those times towards the Holy Evangelists. We find them in the bases of Altars, on the sacred vessels, but especially in the angles of crosses. These four Evangelistic symbols, then, form a kind of crown to the Lamb in the centre of the Cross. There are other examples of this; though more frequently these emblems are found in the extremities of crosses, with the figure of our Lord in the centre, and especially of stational crosses, and in the angles of Diptychs, or in pictures of Christ.

Of the nimbus round our Lord's head, containing the Cross within its circle, it may be observed, that in the oldest examples, this Cross is of a *red* colour, which is observable also in other early crosses. The Greeks sometimes added to this cruciform nimbus, at the three points, the letters O ΩN, which is, translated, Ego sum, and answers to the Hebrew Tetragrammaton. The Latins sometimes used in the same way the word REX, expressive of Christ's *Kingdom*, or LUX, to denote that He is the *Light* of the World. Sometimes, in the nimbus round our Lord's Head, instead of the Cross, are figured *three* little crosses, as may be seen on the cover of a Book of the Holy Gospels at Friuli, engraved in Goar's 'Thesaurus Veterum Diptychorum,' tom. iii. tab. 10, and in the nimbus round an Agnus Dei, figured in Aringhi's Roma Subterr. tom. ii. lib. vi. c. 20. The Evangelistic symbols are also found in crosses, otherwise quite plain and without either Figure or Lamb on them, and on those, even, which are made of the Wood of the true Cross. In the Velitern Cross, behind the symbols of the Evangelists, on the front side of the cross, are four receptacles for Relics:—as is found in many other examples.

Diptychs.

From the Antiquities of Durham Abbey, p. 20.—"There lay on the High Altar an excellent fine book, very richly covered with gold and silver, containing the names of all the Benefactors to St. Cuthbert's Church, from the first original foundation thereof: the letters of the book being for the most part gilt, as is apparent in the said book. The laying that book on the High Altar shewed how highly they esteemed their Founders and Benefactors, and the daily and quotidian remembrance of them, in the time of Mass and Divine Service, argued not only their gratitude, but also a most divine and charitable affection to the souls of their Benefactors, as well dead as living, which book is as yet extant, declaring the said use in the inscription thereof."

The above Book of Benefactors to the Cathedral Church of Durham is now to be seen in the British Museum. It is a very ancient and splendid MS. forming one of the Cottonian Collection, marked Domitian A. VII. It is written in Saxon characters, and the early part of it in letters of gold and silver. It contains a catalogue of all the Benefactors of the Church, Kings, Queens, Bishops, Abbots, Priests, &c. "pro quibus Missæ, aliaque sacra officia olim peragerentur."—It begins with King Edwin and comes down to the time of Henry VIII. The name of Athelstan occurs twice, written in plain ink; once at the head of the list, and again in his own place. This would seem to fix the date of the earlier part of the MS. At the end are to be found other matters relating to the same church. See Smith's Catalogue of the Cottonian MSS. p. xxxviii. Planta's Catalogue of the same MSS. and Hickes's Thesaurus, vol. ii. p. 249.

Herse Light. A church Candlestick, with many lights (made like a harrow, *hercia*), used for Dirges anciently (hence the word hearse, a part for the whole), and for the Service of Tenebræ in Holy Week.

Du Cange in v. Hercia, s. Herchia.—In the Spicileg. Fontanell. MS. p. 394, is the following:—'On Thursday in Holy Week, Good Friday, and Holy Saturday, there ought to be a Herse-light (Herchia) at the right side of the High Altar, and 26 candles in it,' &c.

From the Constitutions of Lanfranc.

Feria quinta tot candelæ accendantur ante altare quot Antiphonas et quot Responsoria cantari oportet. Finitis tribus orationibus sedentes psallant singuli silenter quindecim psalmos absque *Gloria Patri* cum Capitulis, et Collectis consuetis. Ad *Pater noster* prosternant se super formas et Abbate signum faciente surgant. Inter psallendum et ante Nocturnum pulsentur signa sicut in duodecim lectionibus. Pulsatis omnibus signis inchoet hebdomadarius Antiphonam *Zelus domus tuæ:* Cum incipiunt psalmum petant veniam super formas, et ad Matutinas Laudes similiter: Per singulas Antiphonas, et singula responsoria extinguantur singulæ candelæ. Lectiones sine *Jube Domine* vel *Tu autem* legantur. Primæ tres de Lamentationibus Jeremiæ sine cantu, et Alphabetis præscriptis; In secundo Nocturno, de expositione psalmi; *Exaudi Deus orationem meam cum deprecor;* In tertio de epistola Pauli *Conuenientibus vobis,* Antiphonæ omnes, et versiculi absque finis melodia. In Matutinis Laudibus cum incipiunt Psalmum: *Laudate Dominum de cœlis* vadant magistri inter infantes, qui et versi sint ad Priores, sicut et ipsi infantes. Juvenes vero qui in custodia sunt mixtim sint in ordine seniorum. Candelæ extinguantur in toto monasterio præter vnam quæ in choro ardeat, Quæ et ipsa cantore incipiente Antiphonam *Traditor autem* extinguatur. Finita Antiphona curventur super formas sub silentio dicentes, *Kyrie eleyson: Pater noster:* preces *Ego dixi Domine;* psalmum *Miserere mei Deus* solum sine *Gloria patri;* collectam *Respice quæsumus Domine;* signoque facto ab Abbate, vel Priore surgentes inclinent sicut solent, ante et retro, et stet vnusquisque in loco suo vsquequo magister infantum laternas accensas in chorum deferat, et ipsis infantibus tribuat; Secretarius quoque accendat lumen ante altare vnde juvenes laternas suas accendant.

Morses. Formerly belonging to Lincoln Cathedral.

Imprimis, nine Morses, silver and gilt, as hereafter followeth; of the which, one hath an Image of the Majesty in the middle, and of every hand a Queen; the eyes of one covered with the tail of a Serpent, garnished with pearl and stones; one stone wanting, the gemmels broken, weighing eighteen ounces.

Item, the other Morse of silver gilt, like a quaterfoil, having an Image of the Majesty in the midst, with Arms in four parts, ornate with stones of divers colours; weighing fourteen ounces, wanting six stones.

Item, a Morse with gemmels of silver and gilt, with two black stones like men on every side; having many void places for stones; weighing eleven ounces and half quarter.

Item, a Morse silver and gilt, with eight corners; having two whole troyfoils, and two broken, and four wanting, with the Majesty in the midst; having six great stones of divers colours, three great stones wanting; having also the four Evangelists; weighing thirteen ounces and a half quarter.

Item, a Morse silver and gilt with gemmels, with branches of vines, with a large stone like a Man's eye in the one leaf, and Eve eating of the Tree in the other leaf, having sixty-three stones of divers colours, weighing sixteen ounces and a quarter, wanting a stone.

Item, a Morse of silver and gilt, like a quaterfoil, with an Image of the Majesty in the midst; an Image of our Lady in the top, *Paul* of the right hand, and Peter of the left hand; *Paul* wanting the Sword, with four Evangelists, and a man kneeling in the foot; weighing ten ounces.

Item, a Morse, silver and gilt, with a King in the midst, with four Evangelists and four Angels; weighing eleven ounces and half.

Item, a round Morse, set with pearl round about, with a Face of a Woman of gold, and a Lion of gold, bound with a chain.

Item, a Morse silver and gilt, plated upon wood, like a quaterfoil, with stones of divers colours, a stone in the midst like a saphir; weighing four ounces and half.

Item, four Morses of copper and gilt, enamell'd with images, and Flower-du-luces enamell'd.

Item, a Morse of copper, with a blue stone in the midst.

Item, a Morse of blue velvet, with a Lamb in the midst, of pearl, with a saphir infixed upon wood.—*Dugdale's Monasticon.*

Tunics and Dalmatics.

Par unum Lanfranci, unde dalmatica de Inde frectata auro, et tunica nigra cum stellis et bestiis aureis, in circulo brudata.

Item, Par unum de rubeo samicto brudatum, unde dalmatica cum aquilis, cum duobus capitibus aureis, tunica cum bestiis et arboribus aureis, desuper consuta cum tasselis ante et retro.

Item, Par unum de panno de Tharse coloris de pamix, cum stellis et crescentiis aureis, cum tasselis in dorso de martyrio Sancti Stephani brudatum super dalmaticam, et martyrium Sancti Thomæ brudatum super tunicam.

Item, Par unum de albo panno de Antioche diasperatum, unde dalmatica cum parura aurea de imaginibus, et tunica cum aurifrigio in collo cum gemmis et perulis.

Item, Par unum de albo panno de Antioche diasperatum, cum quatuor radiis de aurifrigio ante, et quatuor retro.

Item, Par unum Sancti Edmundi de samicto de Morre, cum tasselis ante et retro consutis.

Item, Par unum Katherinæ Lovel consutum.

Item, Par unum de purpurea de Inde, cum aurifrigio de imaginibus in dorso sedentibus et ante stantibus.

Item, Par unum Livingi Archiepiscopi de samicto de Morre cum tasselis ante et retro.

Item, Par unum Adæ Prioris, de sindone de Morre de tripe.

Item, Par unum ejusdem, de sindone de purpurea amplici.

Item, Par unum ejusdem, de rubeo samicto.

Item, Par unum ejusdem, de viridi panno cum tasselis in tergo.

Item, Par unum de samicto rubeo cum tasselis ante et retro.

Item, Par unum simplex, de rubeo samicto.

Item, Par unum J. de Bacton, de croceo samicto, cum tasselis de baudekino ante et retro.

Item, Par unum de baudekino de floribus de Liz.

Item, Par unum de rubeo panno stragulatum auro, unde dalmatica diasperata.

Item, Par unum pro festo Sancti Michaelis diversi coloris.

Item, Par unum de rubeo panno de Genne diasperatum cum stragulis de stellis aureis.

Item, Par unum W. de Geyensbergh episcopi Wigorniensis de rubeo velvetto cum albo aurifrigio.

Item, Tunica de Inde de Gangi.

Item, Dalmatica de Inde de panno de Tharse, cum gallis et equitibus de auro frectatis.—*Dart's History of Canterbury, Appendix*, p. vii.

Vestment. Complete Vestments (or Suits) belonging to Canterbury Cathedral.

Vestimenta Willielmi de Ledebur.—Vestimentum integrum ejusdem, cum casulâ viridi de velvetto, cum dorsario brudato de armis Regis Angliæ et Franciæ et aliorum, cum albâ brudatâ de historiâ Natalis et Passionis Domini, et amictu, stolâ et manipulo ejusdem sectæ, cum corporalibus brudatis.

Item, Vestimentum integrum ejusdem, cum casulâ rubea diasperata cum foliis et floribus Indici coloris, cum alba amictu stola et manipulo ejusdem sectæ, brudata cum gryphonibus et agno argenteo in medio, et corporalibus de serico consutis.

Item, Vestimentum integrum ejusdem, cum casula duplici, ex parte unâ rubei coloris, et ex alterâ de colore de plunket cum albâ et amictu, stolâ et manipulo, et corporalibus brudatis de Armis Regum Angliæ et aliorum.

Item, Vestimentum ejusdem integrum cum casulâ de panno albo aurino, cum alba, amictu stolâ manipulo et corporalibus ejusdem sectæ.

Item, Vestimentum integrum ejusdem, cum casulâ de panno de Tharse, viridis coloris, diasperata cum foliis vinearum, cum alba, amictu brudato cum aquilis aureis et rosis rubeis, et stolâ et manipulo de velvetto, cum rosis aureis brudata sine corporalibus.

Item, Vestimentum integrum ejusdem, cum casula duplici de panno de Cambucâ, ex parte unâ coloris subrubei, ex alterâ croceï coloris, cum albâ et amictu de serico, consuto diversis armis, et stolâ et manipulo, de aurifrigio texto et corporalibus brudatis ex parte unâ Imagine Crucifixi.

Item, Vestimentum integrum, cum casula duplici de sindone, rubei coloris ex parte unâ, et purpurei ex alterâ cum albâ, amictu, stolâ et manipulo, consuta diversis armis cum corporalibus.

Item, Alba ejusdem cum paruris et amictu de viridi velvetto brudato cum rosis aureis.—*Dart's History of Canterbury, Appendix.*

Laus Deo.

G. NORMAN, PRINTER, MAIDEN LANE, COVENT GARDEN.

H C Maguire lithog.

M & N Hanhart Chromo Lith Printers,

+ The Form and Sizes of the Sacred Vestments.

A Priest vested for Mass.

1 Apparel of neck
2 Orphrey of Chasuble.
3 Chasuble
4 Sleeves of Albe
5 Apparels.
6 Maniple.
7 Ends of Stole.
8 Albe
9 Apparel of Albe.

The Stole is worn by Priests crossed in front, and fastened by a girdle

1 Apparel of neck
2 Dalmatic, or Tunacle
3 Orphreys of Dalmatic
4 Sleeves of Albe
5 Apparels
6 Maniple
7 Apparel of Dalmatic
8 Albe
9 Apparel of Albe.

The Stole is worn by Deacons over the left shoulder.

1 Miter, of which there are three sorts. 1 Pretiosa 2 Aurifrigiata 3 Simplex.
2 Crozier
3 Apparel of neck
4 Chasuble
5 Pallium
6 Orphrey of Chasuble.
7 Maniple
8 Dalmatic
9 Tunic.
10 Apparels of Albe
11 Gloves
12 Ends of Stole, which is worn without crossing
13 Albe
14 Sandals
15 Buskins

In front. Behind.

1 The Cope 2. The Morse 5 The Apparel
3 The Orphrey 6 The Hood.
4 The Albe 7 Girdle of Albe

H.C.Maguire chromolith

An Archbishop vested for Mass.

Priest in a Cope

H C Maguire chromolith. M & N Hanhart Chromolith. Printers + Pugin

+ English Priests, from Monumental Effigies

Shewing the application of the various patterns, drawn out at large

Roman Priests.

Church of S. Lorenzo. 1410.

Church of Sta Maria del Populo c 1400.

Church of S. Alessia. c. 1400.

In Rouen Cathedral c. 1300

Cloisters. Leige. c. 1460.

Cloisters, Leige c. 1460.

H C. Maguire Chromolith

Printed by Messrs. M & N. Hanhart.

Pugin

French and Flemish Priests

1

A German Bishop. *Cologne* 1450.

2

A Venetian Priest. 1563.

3

An English Priest. *Carlisle Cath.* 1480.

4

A Deacon *Cloisters, Leige.* 1460.

5

A Roman Deacon *C.* 1450.

6

An English Priest. 1480.

H. C. Maguire Chromohth

Mess.rs Hanhart Chromo Printers

✠ Pugin

H.C Maguire chromolith

✠ English Bishop ✠

14th century

M & N Hanhart Chromolith Printers

✠ Roman Bishop ✠

15th century

✠ English Bishop ✠

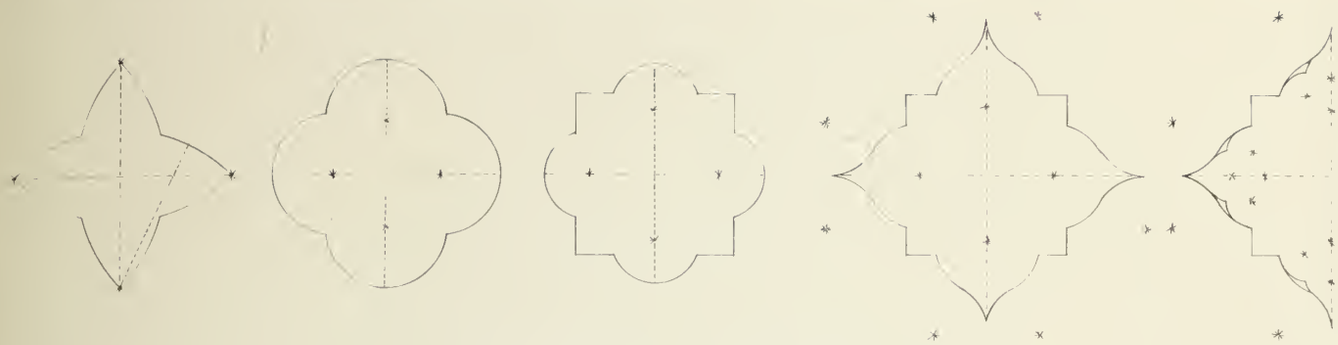
14th century.

H.C. Maguire lithog.

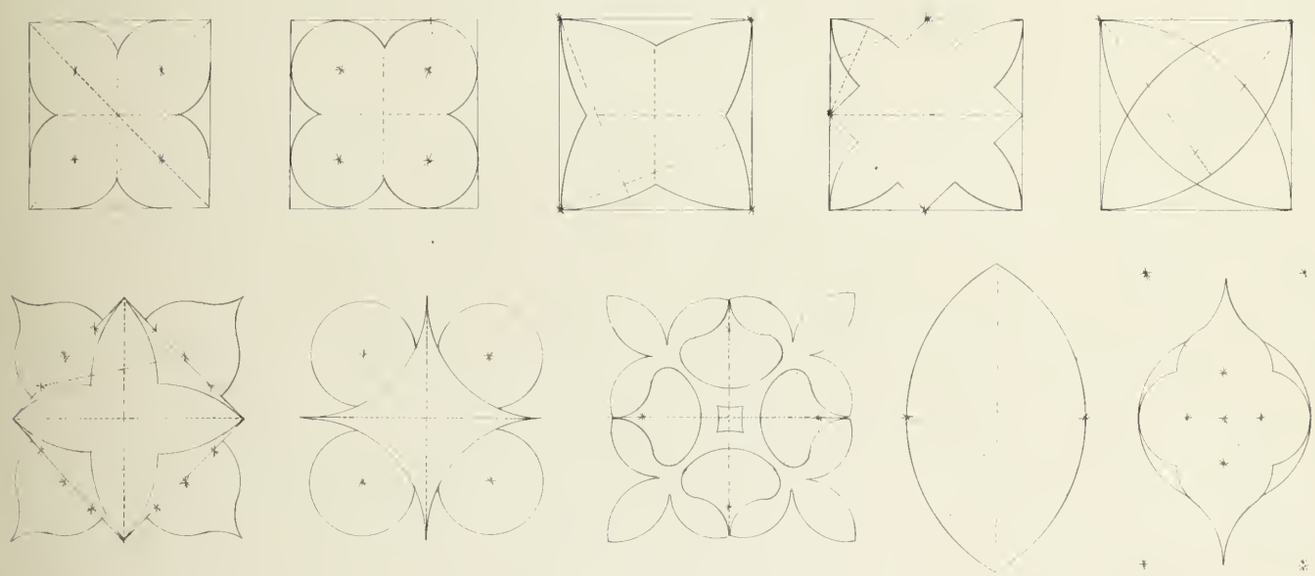
Printed by Messrs. Hanhart.

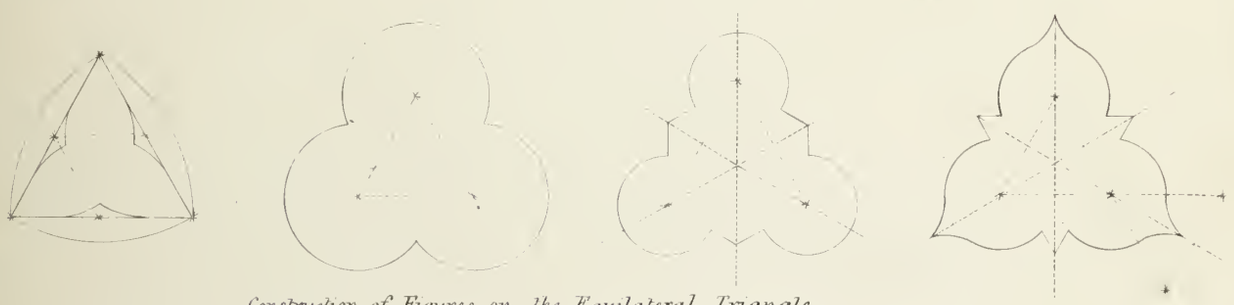
✠ Pugin

✠ Frontals for Altars

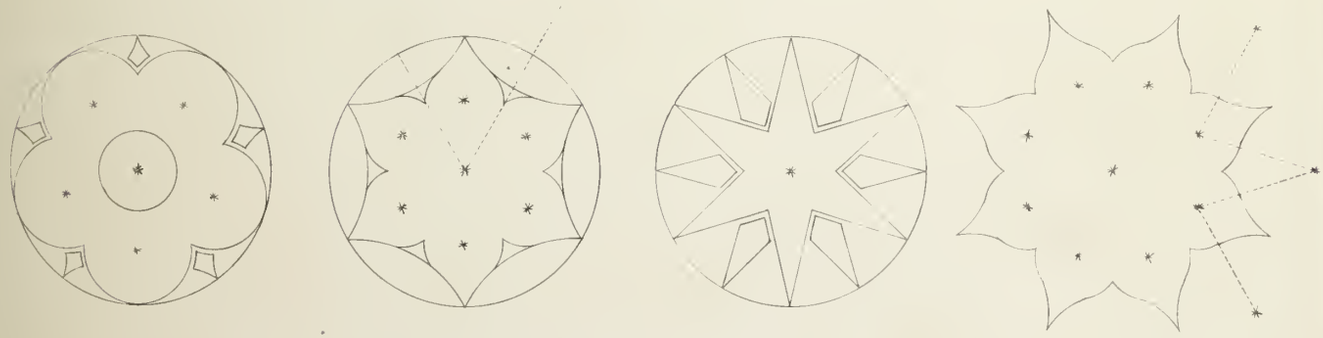


Construction of Figures on the Principle of the Cross





Construction of Figures on the Equilateral Triangle



Construction of Figures on the Circle

H C Maguire lithog. Printed by M & N Hanhart A Pugin

H C Maguire lithog

M & N Hanhart Chromo Lith Printers

Alphabets, N° 1.

H. C. Maguire lithog. M. & N. Hanhart, Chrome lith. Printers. Pugin

✠ Alphabets. No. 2.

abcdef
ghiklmn
opqrſss
tuxyz

H. C. Maguire lithog.

M & N. Hanhart Chromo lith. Cantera

Puyen

✠ Alphabets, N°3.

abcdefghiklm

nopqrstuw

xyz

ABCDEFG

HIKLMNO

PRSTUXVY

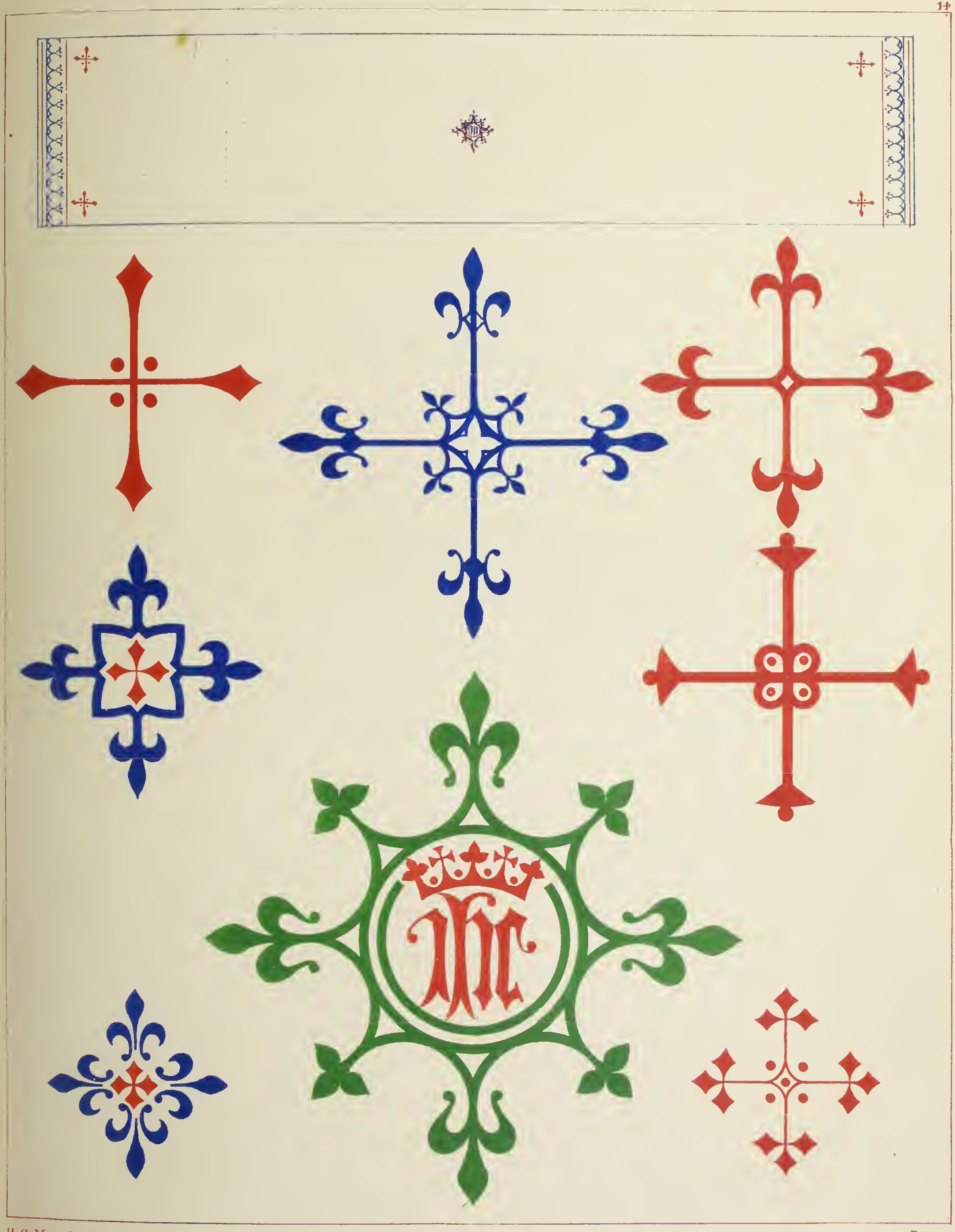
abcdefghiklmnopqrstuw

xyz

H. C. Maguire lithog.

M.&N. Hanhart, Chromo lith. Printers

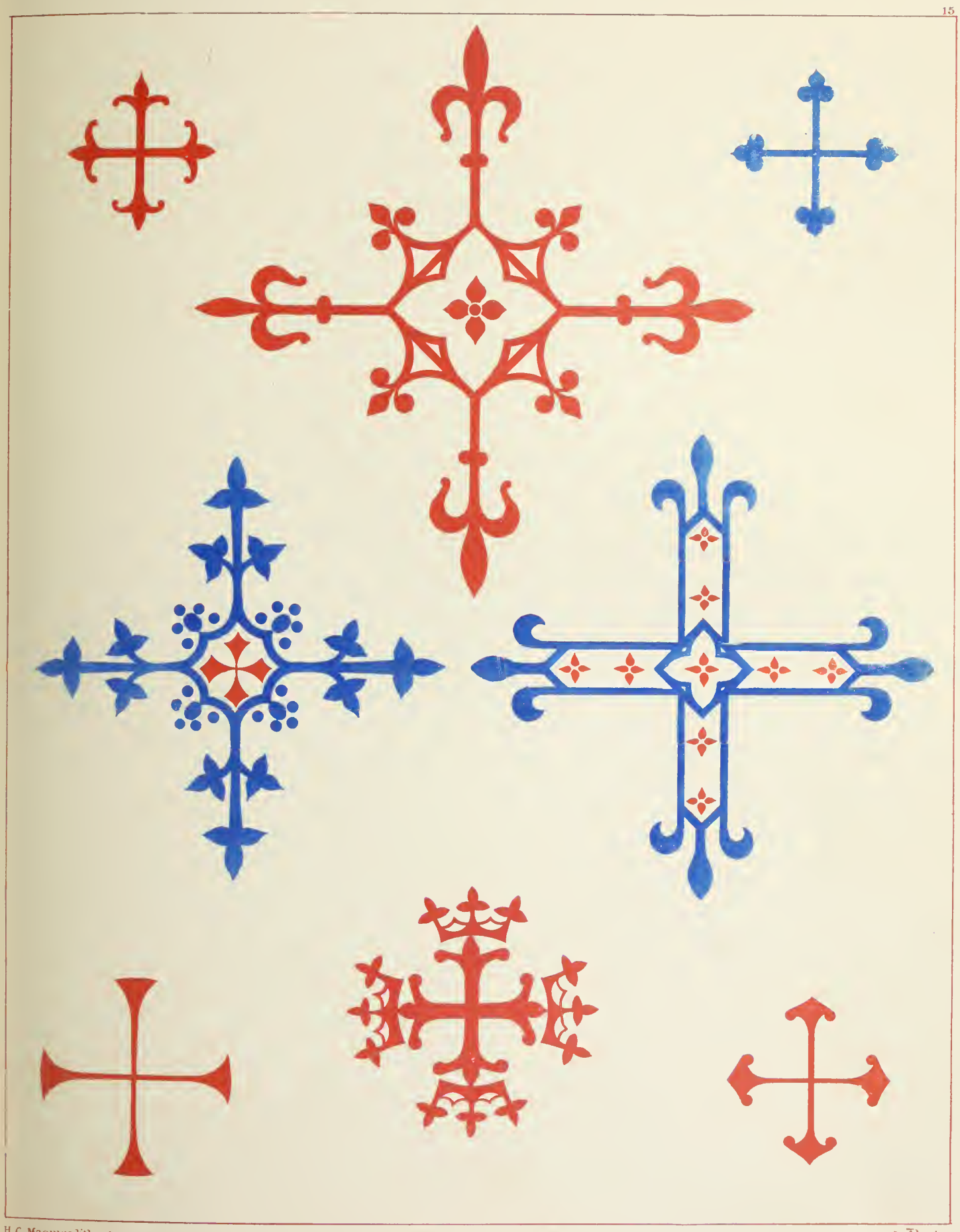
✠ Alphabets. N°4



H. C. Maguire lithog.

M & N. Hanhart, Chromo Lith Printers.

✠ Crosses for marking Church Linen, N° 1.



H. C. Maguire lithog.

M. & N. Hanhart Chromolith. Printers

✠ Puzin

✠ Crosses for marking Church Linen. N° 2. ⁂

H. C. Maguire lithog. M & N. Hanhart Chromo lith Printers, Pugin

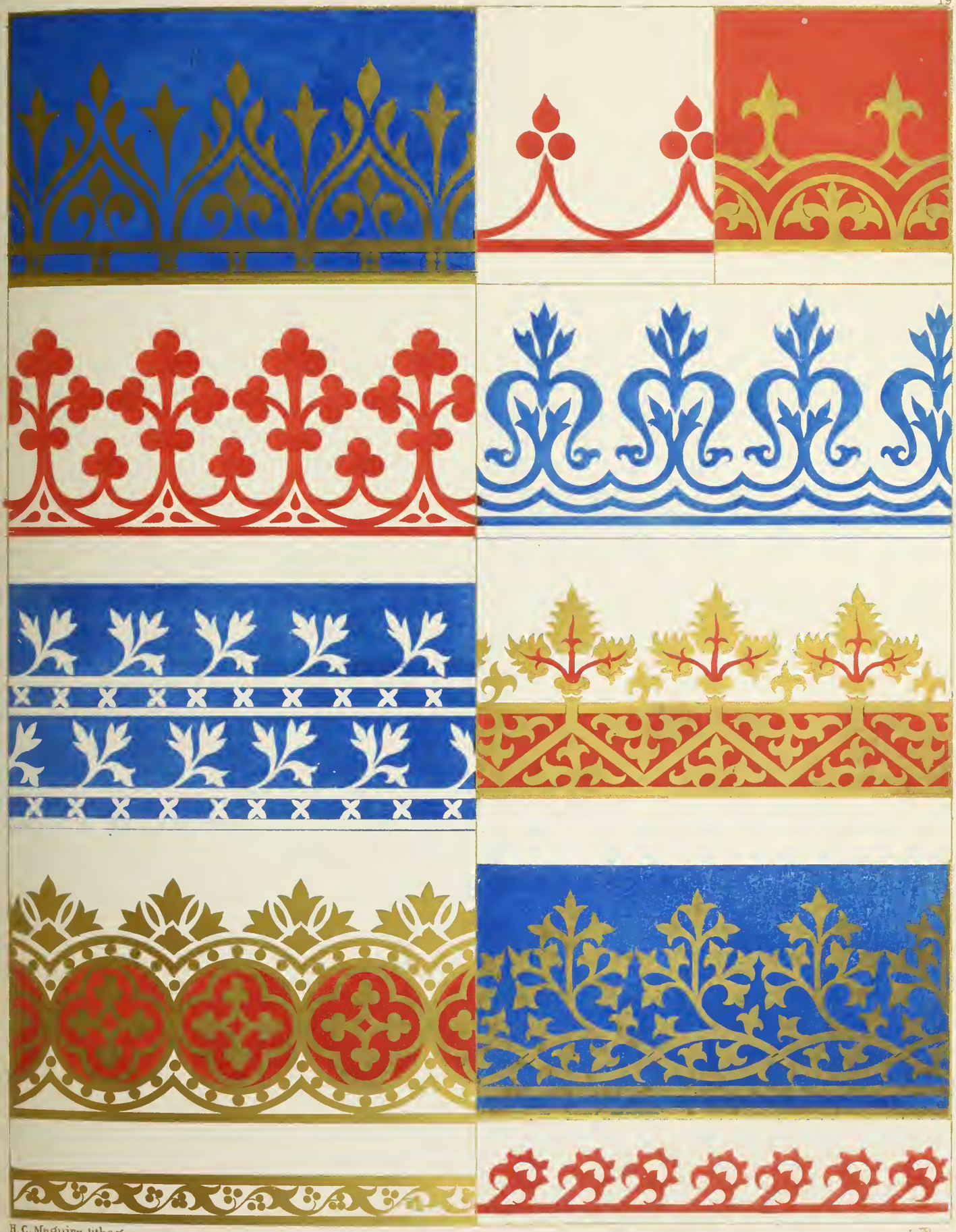
✠ Borders for Altar Cloths

H. C. Maguire lithog. M. & N. Hanhart Chromo lith Printers. Lugin

✠ Borders for Altar Cloths

H C Maguire chromolith

✠ Crockets for Stencilling [illegible]



H. C. Maguire lithog.

M & N. Hanhart Ch[illegible] lith. Pr[illegible]

✠ Pugin

✠ Bordvres

H.C. Maguire lithog.

M&N Hanhart Chromolith Printers

+ Pugin

+ Crowns and Cresting

H C Maguire lith

M & N Hanhart, Chromo lith. Printers.

+ Pugin

+ Patterns for Powderings

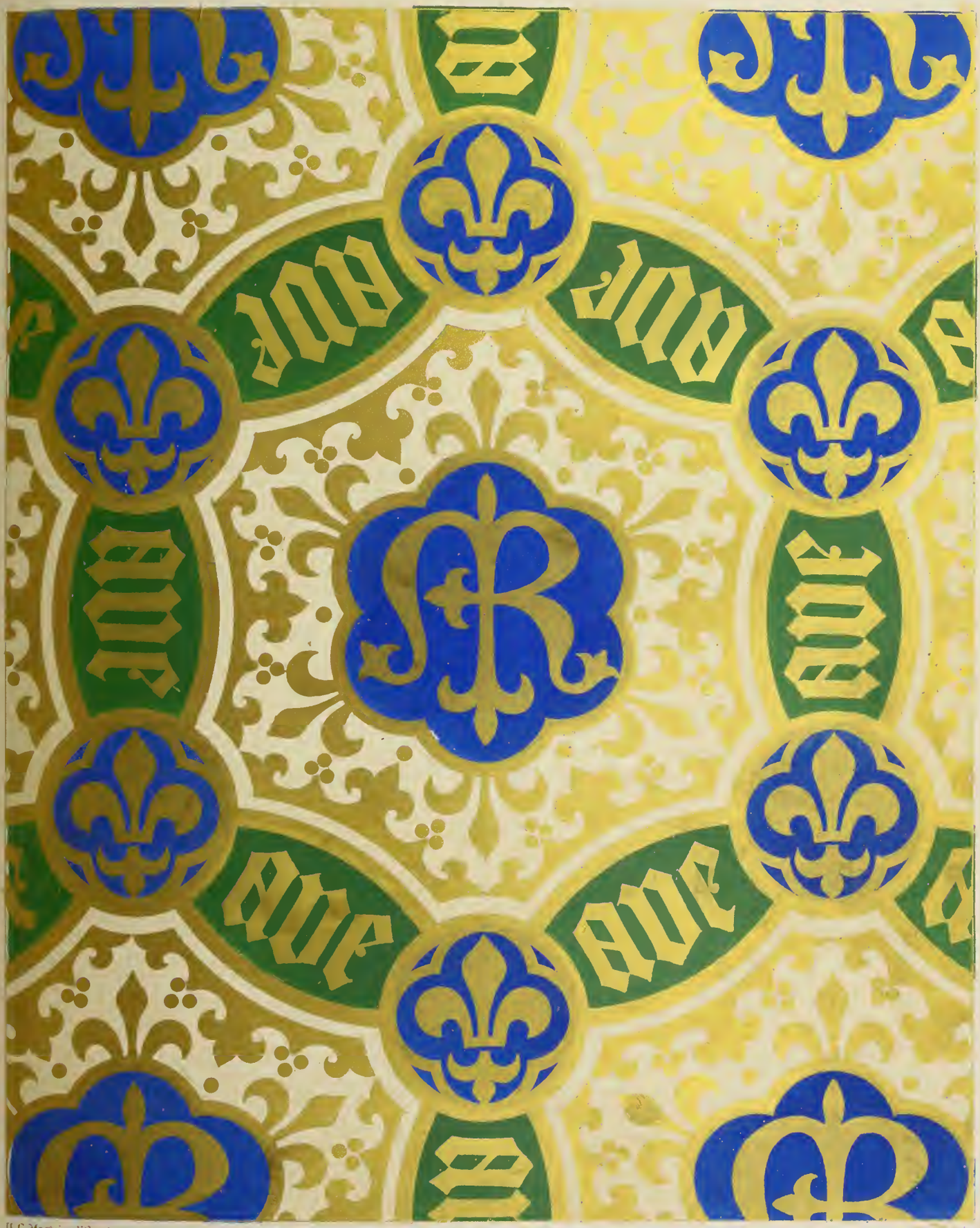
H.C. Maguire lithog

M & N H

✝ Patterns for Powderings &c

H.C Maguire lithog.

+ Patterns for [illegible]



H. C. Maguire lithog.

✠ Pattern for Diapering ✠

L. C. Maguire lithog.

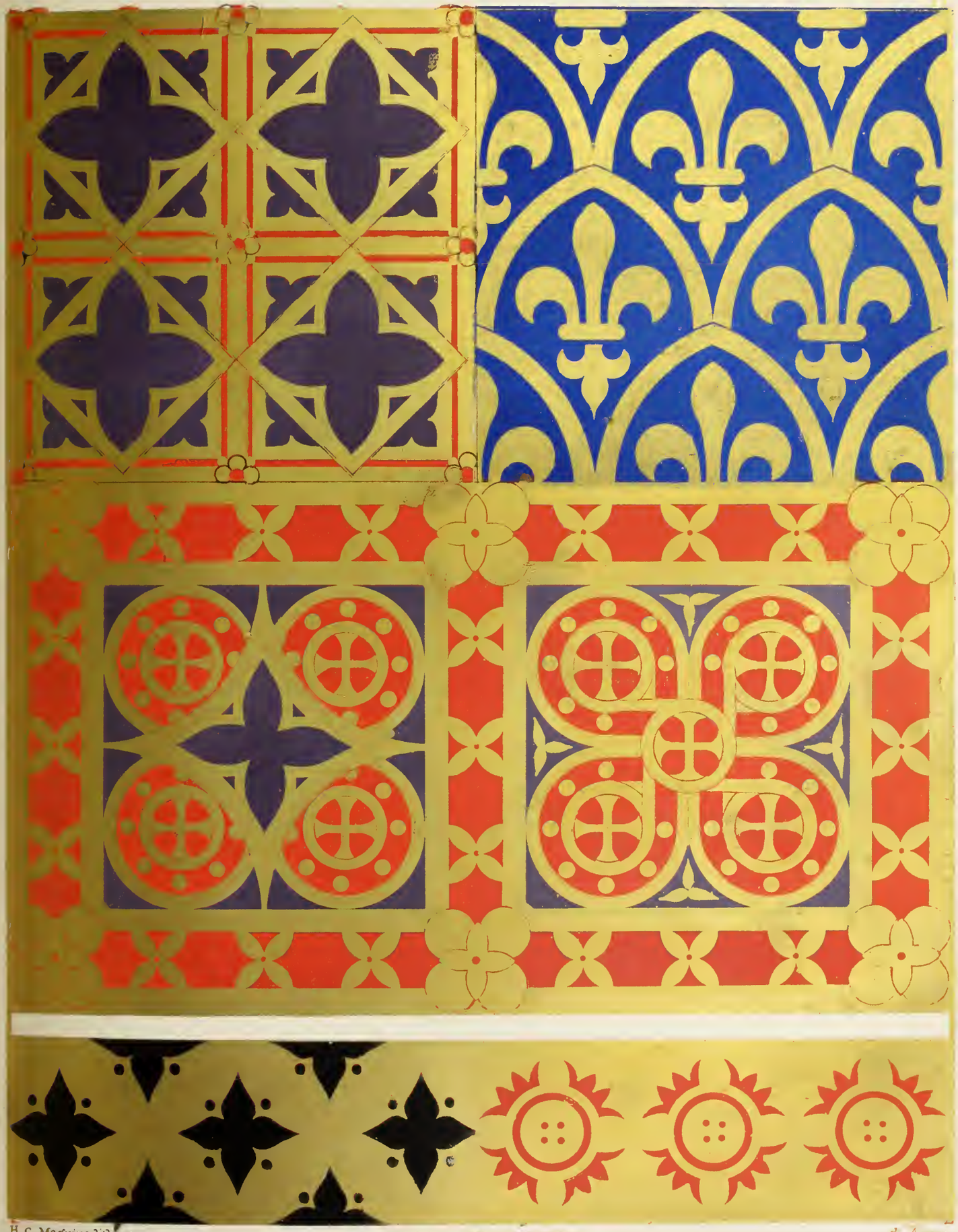
M & N. Hanhart Ch[illegible]

✝ Patterns for Diaperings

H. C. Maguire lithog.

M & N. Hanhart, Chr

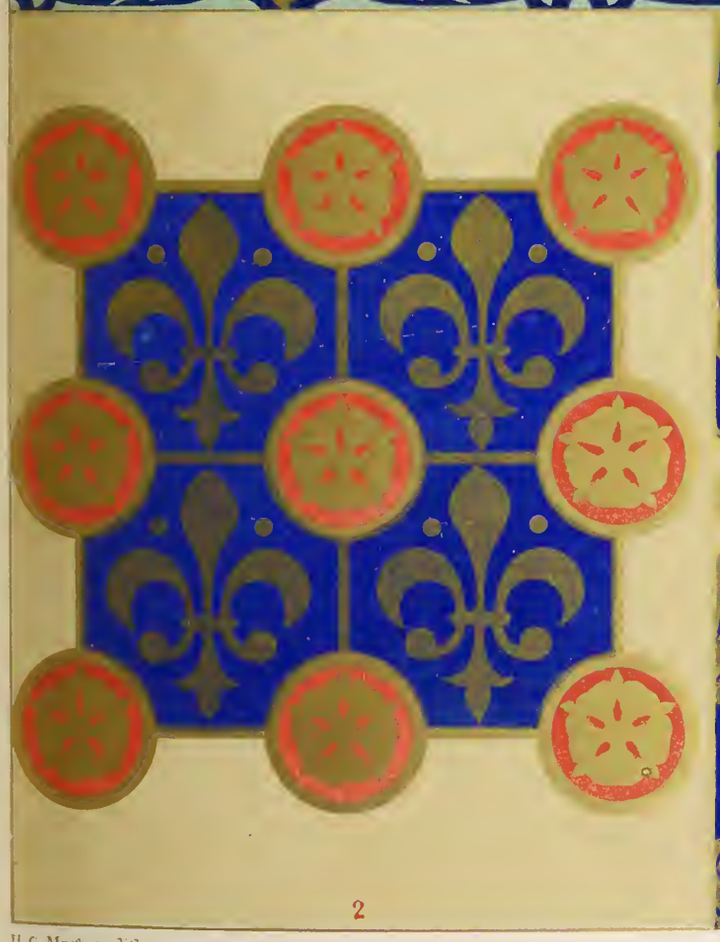
✠ Patterns of Diapering



H. C. Maguire lithog

M & N Hanhart, Chromo [illegible]

✝ Patterns for Diapering



2

3

H C Maguire lithog

✠ Patterns for Diapering

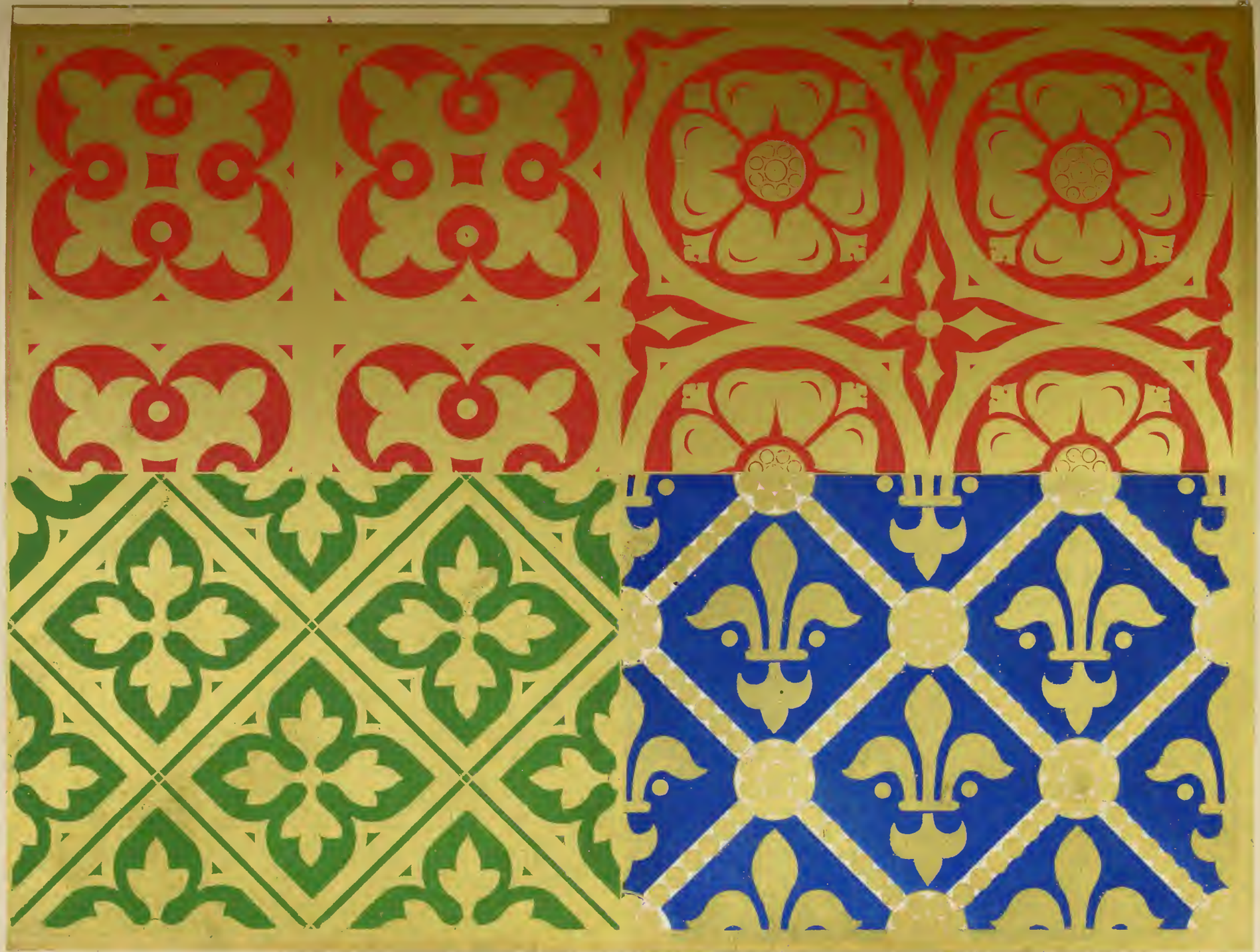
H C Maguire lithog

M & N Hanhart

Pattern for Diapering

H. Maguire lithog

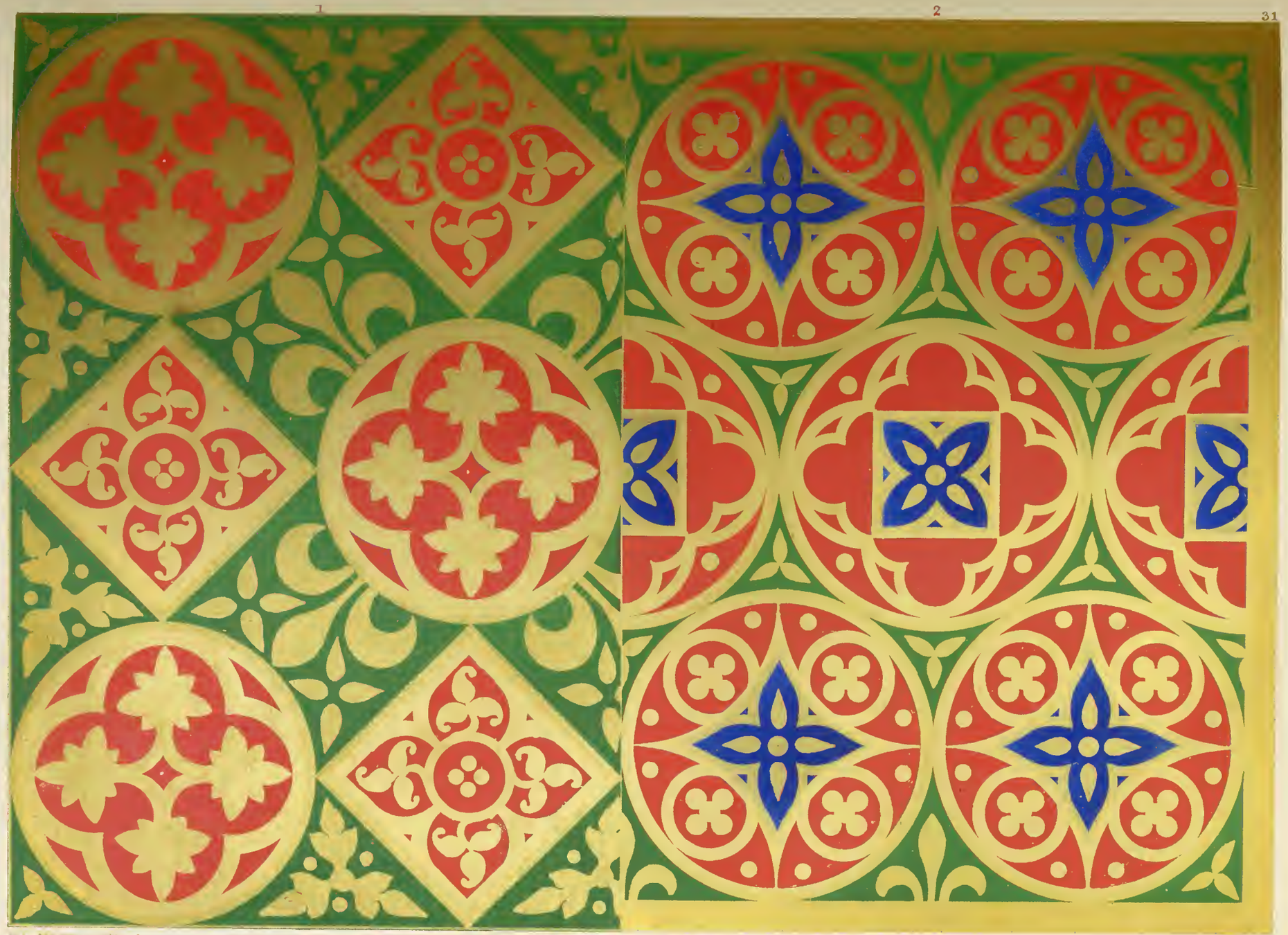
✝ Pattern of Diapering discovered on the Image



H C Mag[illegible] 3 M&N Hu[illegible] Chromo lith Printers 4

✝ Apparels for Albes

1 2



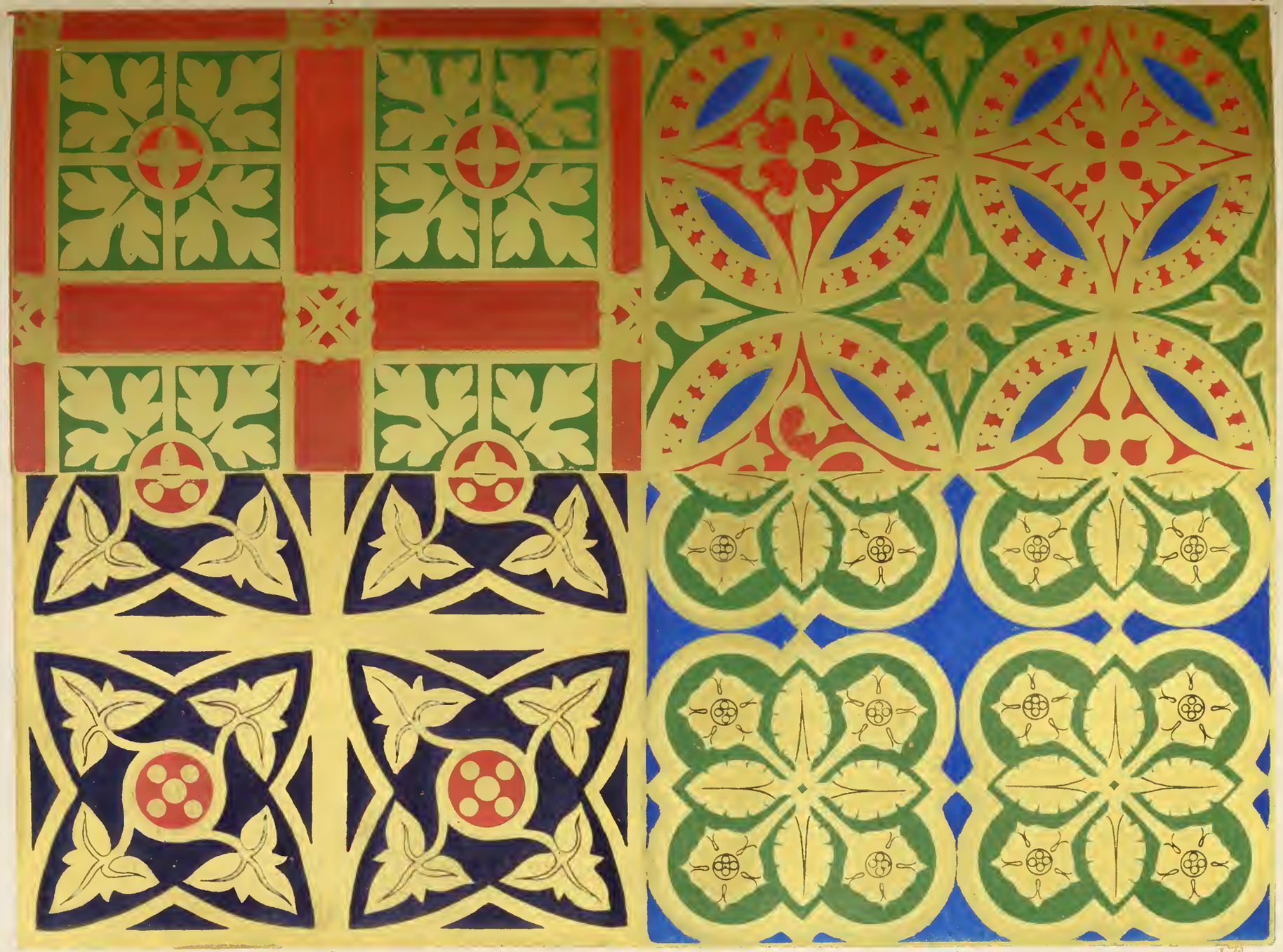
Jul. Maguire Lithog

+ Apparels of Albes +

+ Pugin

M. & N. Hanhart Chromolith. Printers

+Apparels for Albes



Apparels for Albes

H. C. Maguire lithog

M & N. Hanhart Chromolith. Printers

✝ Patterns for Stoles and Maniples

1

2

H. C. Maguire lithog.

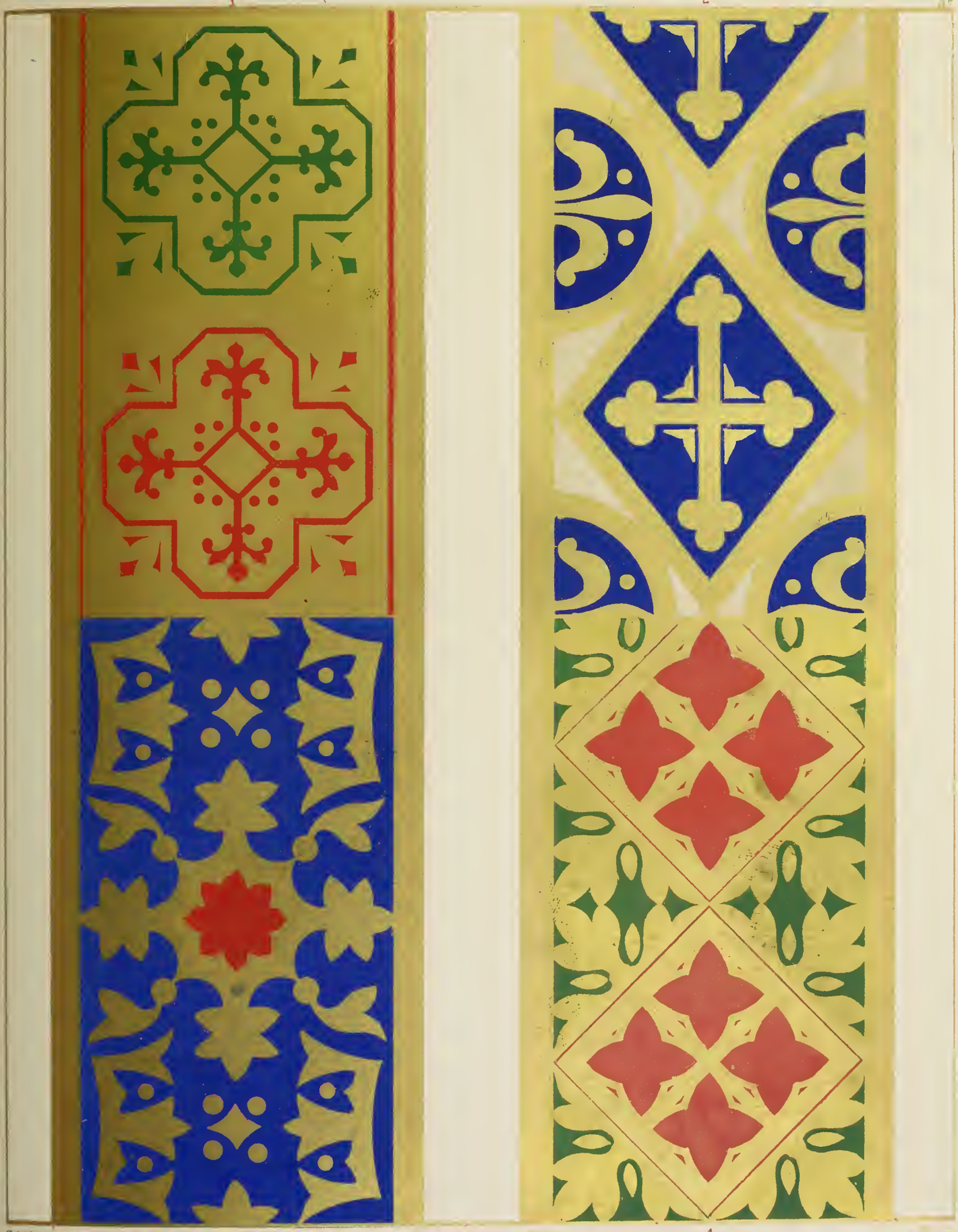
M & V. [illegible]

✠ Stoles and Manples

H. C. Maguire lithog

M & N Hanna

✝ Patterns for Stoles and Maniples

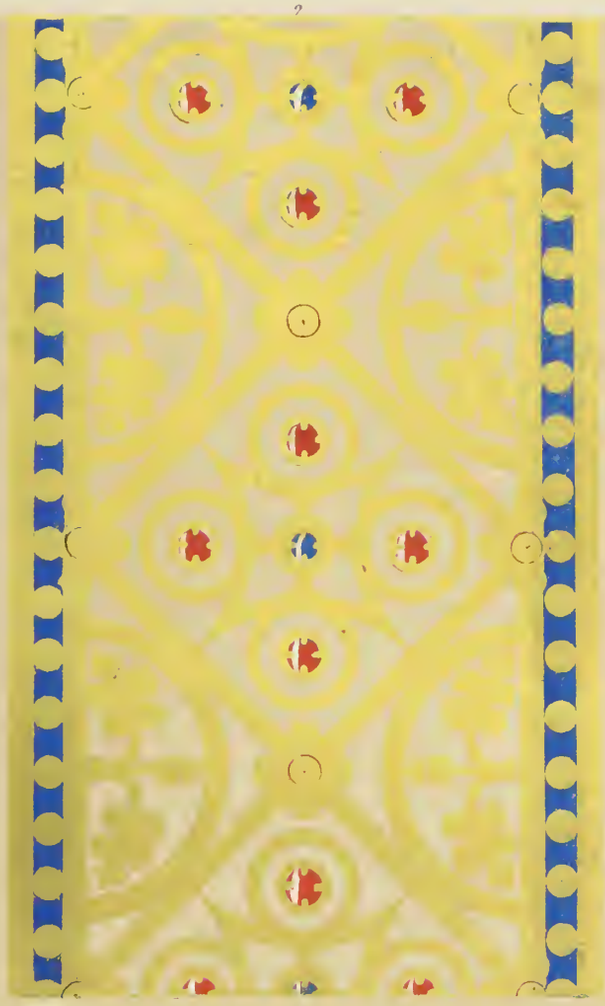


H. C. Maguire lithog

+ Patterns for [illegible]

H. C. Maguire lithog.

✝ Patterns for Stoles and Maniples.



3

H C Maguire lith

M & N Hanhart

✝ Stoles and Maniples

H C. Maguire lithog.

3

M & N

H. C. Maguire lithog.

1

2

H.C. Maguire lithog.

M&N Hanhart Chromo lith Printers

+ Pugin

+ Orphreys of Copes

H. C. Maguire lith. g.

Pugin.

✠ Orphrey of Cope

H C Maguire lithog

Printed by Messrs Hanhart

✠ Hood of [illegible]

H. C. Maguire lithog.

18 in.

H. C. Maguire lithog.

M & N. Hanhart, Chromo lith. Printers.

✠ Pugin

✠ Hood of Cope

H C.Maguire chromolith.

M & N. Hanhart Chromolith. Printers

✠ Hood of Cope

H. C. Maguire lithog.

Printed by Messrs Hanhart

+ Pugin

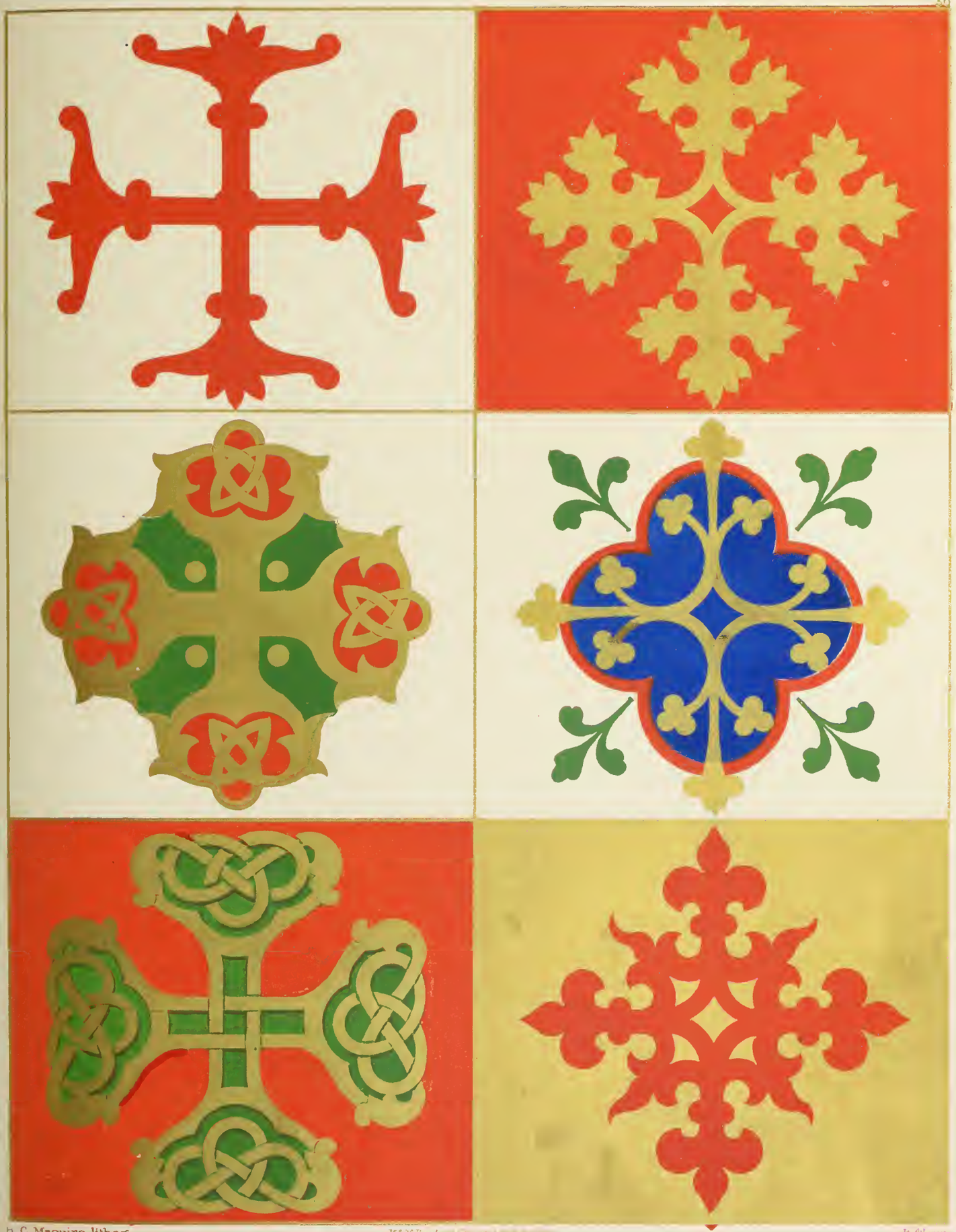
+ Hood of Cope

PER SIGNUM CRUCIS DE INIMICIS
NOSTRIS LIBERA NOS DEUS NOSTER

C. Maguire chromolith.

Printed by Messrs Hanhart

+ Pugin



H. C. Maguire lithog

M&N. Hanhart

Crosses.

H. C. Maguire lithog.

Crosses

H. C. Maguire lithog.

M & N. Hanhart Chromolith Printers.

✠ Cross ✠

H C Maguire lithog

M&N. Hanhart Chr... lith Printers

+ Pugin

+ Cross

H C Maguire lithog

M & N Hanhart Chromo Lith Printers

+ Pugin

+ Cross

H.C. Maguire chromolith.

✠ Ruzen

✠ Monogram of the Holy Name

H. C. Maguire lithog

M & N. Hanhart Chromo lith. Printers

✝ Pugin

✝ Monogram of the Holy Name ✝

H.C. Maguire lithog.

Printed by Messrs Hanhart

+ Pugin

+ Monogram of our Blessed Lady's Name

H. C. Maguire lithog.

M & N Hanhart Chromolith Printers

+ Pugin

+ Monograms of our Blessed Lady's Name

H.C Magure lithog

Pugin

✠ Emblem of the Holy Trinity ✠

The five dolefvl mysteries

H. C. Maguire chromolith

Printed by Messrs Hanhart

H. C. Maguire chromolith.

✠ Emblems of SS Peter & Paul the Blessed Sacrament, the Lamb of God & our Lord shedding his Blood for the World. ✠

A. C. Maguire chromolith

Printed by Messrs Hanhart

Emblem of the Four Evangelists

H. C. Maguire chromolith.

✠ The Five Wounds of Our Lord ✠

1

2

3

4

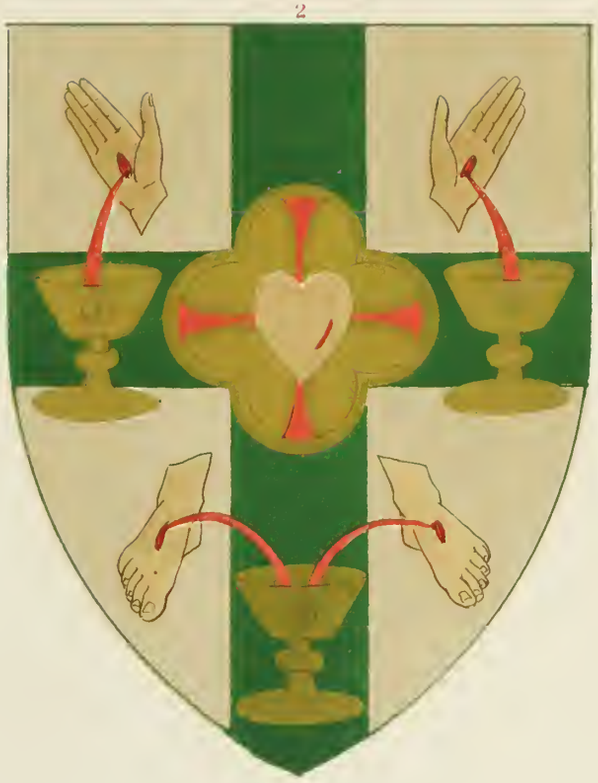
H.C. Maguire chromolith

✠ Pugin.

✠ Emblems of our Lords Passion

1

2



3

4

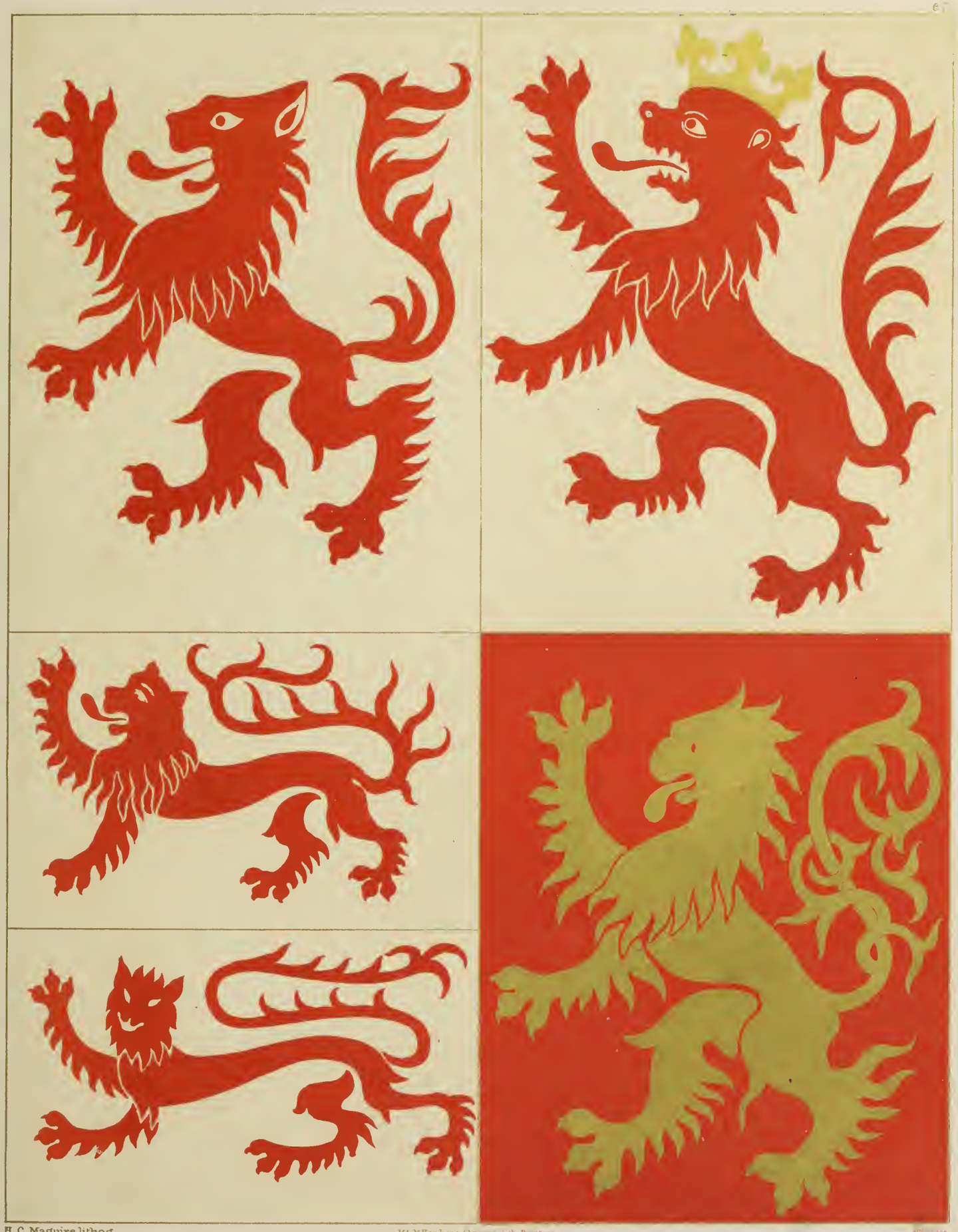
H.C. Maguire chromolith

✠ Pugin

✠ Emblems of our Lord's Passion ✠.

(·) H. C. Maguire lith. M & N Hanhart Chromo lith Printers + Pugin

+ Conventional Forms of Animals



H. C. Maguire lithog

M&N Hanhart Chromo Lith Printers

✝ Conventional Forms of Lions ✝

For the Eternal Father.

For our Lord

For our Lord.

For our Blessed Lady.

For an Apostle

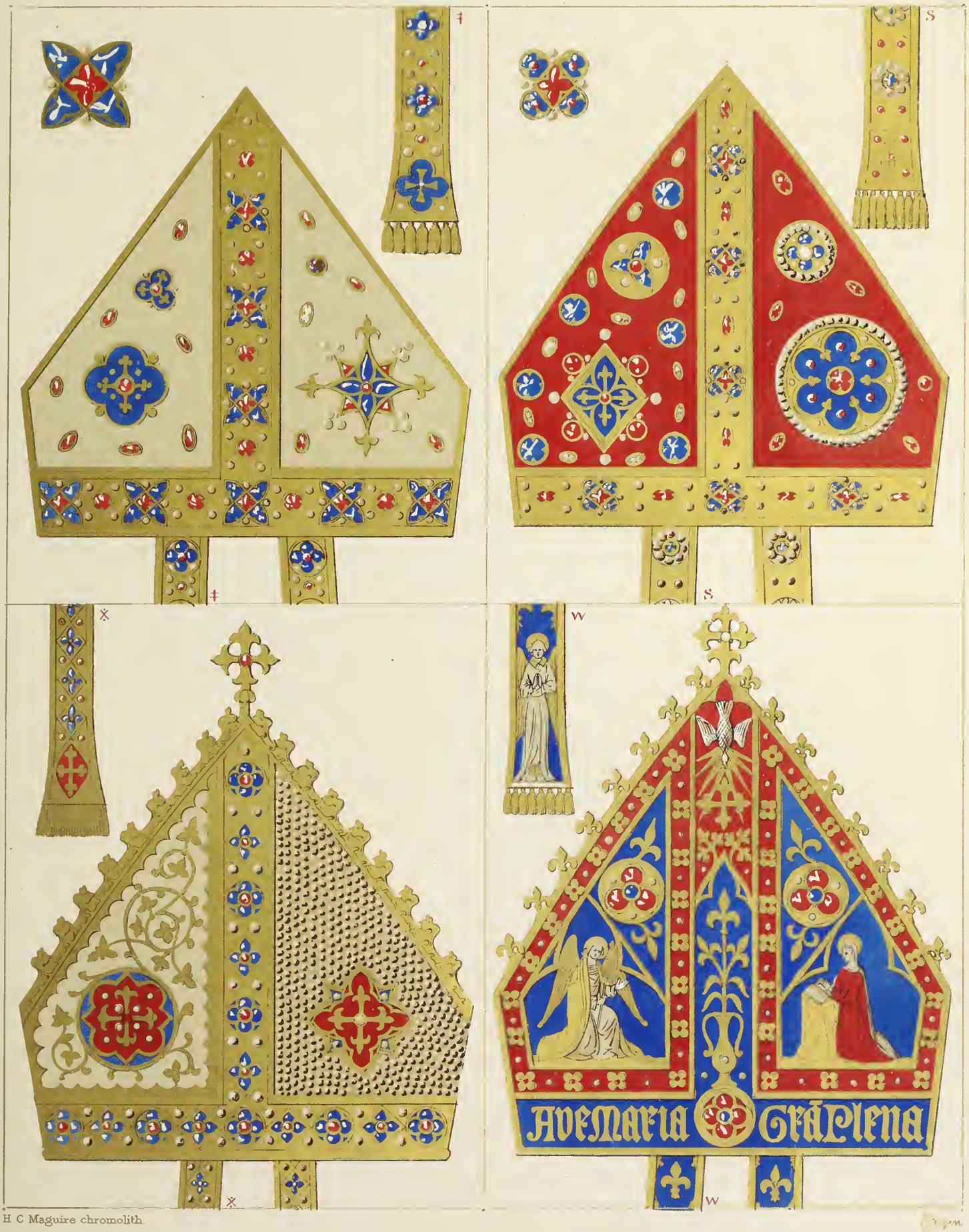
For a Saint

H. C. Maguire chromolith

M & N. Hanhart Chromo lith Printers

✠ Pugin

✠ Various Specimens of the Nimbus



H C Maguire chromolith.

✠ Examples of Precious Mitres

H. C. Maguire chromolith.

✠ An Altar with an overhanging Dais, shewing the Side Curtains, the Frontal and the Dossell or super Frontal. ✠

H. C. Maguire chromolith.

✠ An open Altar, supported by Pillars with a Shrine beneath, and a Super Altar, of Silver, Parcel gilt and enamelled ✠

Pall for a Yearse.

Pall for a Coffin.

H. C. Maguire lithog. Printed by Messrs Hanhart

H. C. Maguire Chromolith

The End.

5'

Special 91-B
folio 6039

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